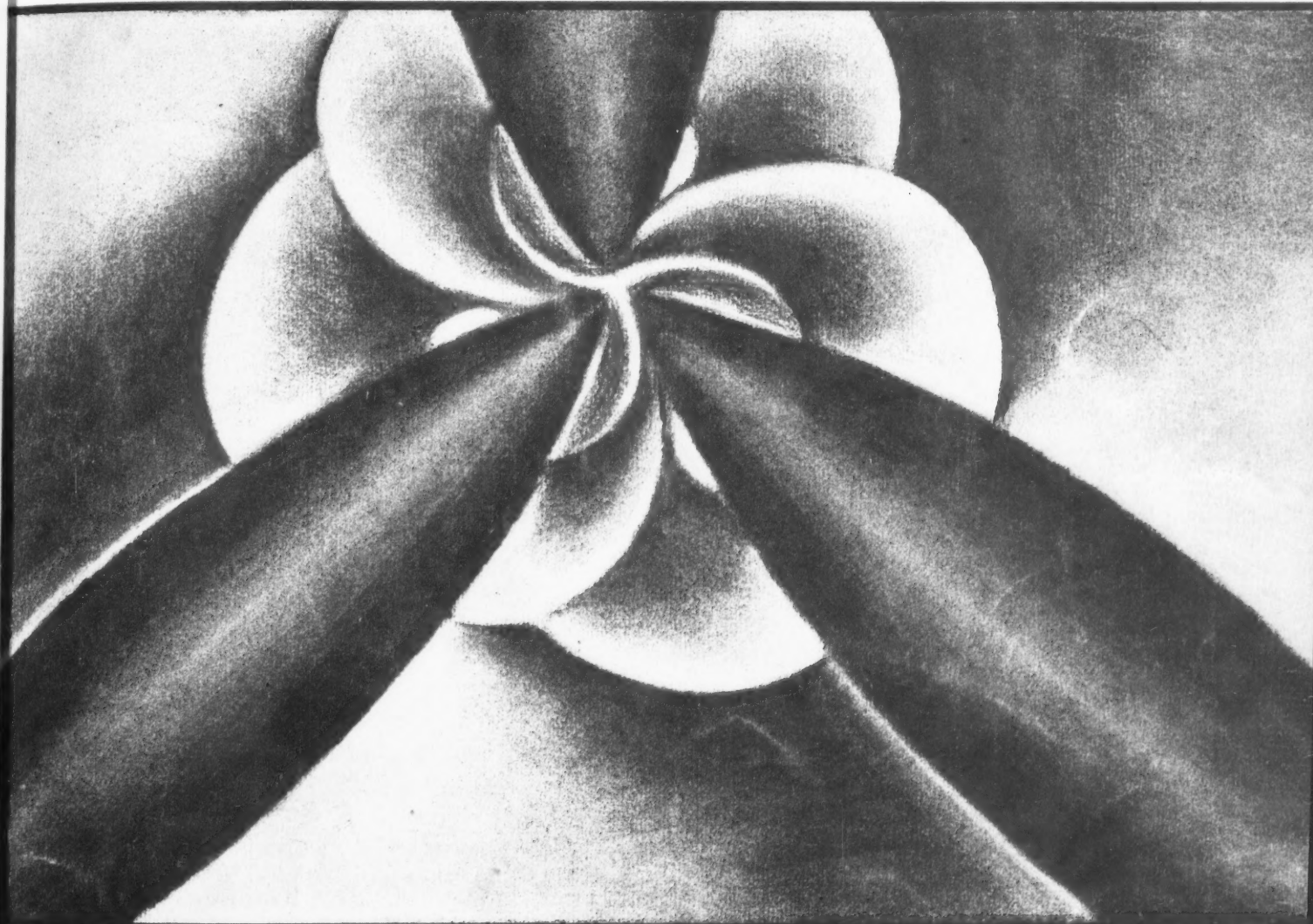


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OCTOBER 1937

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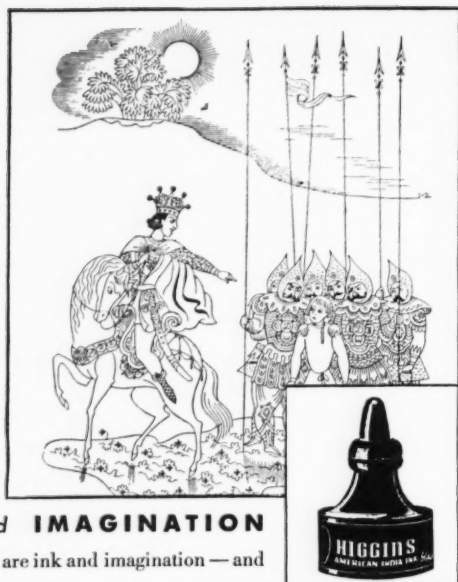
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A pen-and-ink drawing by Boris Artzybasheff from "Seven Simeons", The Viking Press, N.Y. Courtesy of the artist and publisher.



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ARC WELDING AWARDS

Industrial professional men from every state of the Union have expressed interest in the \$200,000 Award Program sponsored by The James F. Lincoln Arc Welding Foundation, Cleveland, Ohio. According to an announcement just received from the Foundation, requests for the book of Rules and Conditions have come from approximately one thousand cities and towns representing every state. By far the larger majority of the inquiries have been from engineers, designers and architects.

The widespread interest is, of course, due primarily to the number and size of the awards. There are a total of 446 separate awards ranging from \$100 to \$10,000. The grand award is \$13,700. Individuals engaged in the design, engineering, manufacture, fabrication or construction of any product or structure of metal may participate. Although primarily planned for engineers, designers, architects and production managers in the industrial field, the scope is extended to include rural communities by a special classification offering awards to garage and automotive repair shops. This accounts for the interest of men living in states having little or no industrial activity.

Another factor accounting for the many inquiries is the endorsement of the program by executives and leaders throughout industry. According to A. F. Davis, Foundation secretary, industrial executives, realizing the value to their concerns of having their products studied in the light of possible benefits which might result, have recommended participation in the program to their employees. Typical of this interest on the part of executives is this letter received from the president of a large manufacturing concern:

"You may be interested in knowing that it was because of the possible benefits to our company that we decided to urge several of our men to enter your \$200,000 award program.

"For some time, we have wondered if there would be any advantage to us in using welding in our work. We concluded that the best way to find out would be to have our men study our products in the manner outlined in the Rules and Conditions of your awards. We have confidence in the ability of our designers and engineers, and feel that their study, conducted in their own way, would reveal information of value to us. In addition to doing their company a worthwhile service, the men, by writing a paper giving the results of their study, may be repaid for their effort."

The feeling which has prompted executives throughout the country to endorse the Award Program is reflected in the following statement by Robert E. Kinkead, widely known consulting engineer in welding:

"Remarkable savings are available to industry through use of welding. On the average, \$40 are saved per ton of steel. This figure, multiplied by the tonnage of steel which could be fabricated economically into various products and structures by the process, would

make the annual savings run into billions of dollars. If welding were used in fabricating only 36,000,000 tons of steel, the savings would amount to \$1,260,000,000. It is the growing realization of the savings available that is directing attention of industrial executives to study of the process as applied to their work."

NEW QUARTERS FOR MUSEUM

The Museum of Modern Art announces that owing to the generosity of its trustees, friends and patrons it has raised more than three-fourths of the million dollars necessary for the erection of its new building on West 53rd Street. It has also been enabled to take immediate title to the site, comprised of a 130-foot frontage on West 53rd Street and extending through to a 75-foot frontage on West 54th Street. The value of the land is approximately one million dollars.

Last fall the Museum acquired 9, 11, and 13 West 53rd Street by exchanging 6, 8, and 10 West 53rd Street, which properties had been purchased as a possible building site with money from an endowment fund raised by the Museum three years ago. The remainder of the present site—15, 17, and 19 West 53rd Street and the 75-foot frontage adjoining on West 54th Street—is the gift of Mr. and Mrs. John D. Rockefeller, Jr. The Museum building will front on West 53rd Street. The frontage on West 54th Street will be used as a garden for the exhibition of sculpture and for other Museum purposes.

Demolition of the building occupied by the Museum for five years at 11 West 53rd Street and adjacent buildings numbered 15, 17, and 19 on the same street will start about July 1. The building will be of steel reinforced concrete five stories high, with penthouse. It will consist of a main block faced with white marble on the front and on one side, and on the other side will be a tower faced with a dark stone. The rear of the building facing 54th Street will be a combination of glass brick and clear plate glass.

A tower on the left will rise 26 feet above the level of the penthouse. On the ground level of this tower will be the truck entrance for the delivery of objects of art; at the top of the tower will be various fan rooms, cooling tower and tanks required by the building department. Intermediate floors in the tower will be used for staircases, elevators, fire stairs, and lavatories.

In the basement will be a lecture room seating more than five hundred persons, with lounge adjacent. On the mezzanine will be a large storage space for works of art, packing, shipping, etc. Exhibition space on the ground floor will probably be devoted entirely to temporary exhibits. On this floor large plate windows will overlook the street on the front and the garden at the back. The second and third floors will be given over entirely to exhibition space. On the first and second floors the galleries will have windows facing the gar-

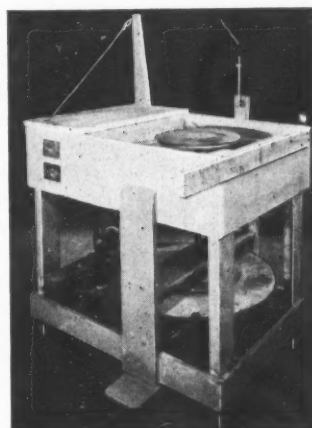
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The third section was written by Dr. Charles F. Binns and is a treatise on American clays both for porcelain and stoneware. There are many valuable comparative formulas.

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den on 54th Street. These galleries may be used for exhibits of interior architecture, industrial design, furniture, etc.

The Museum of Modern Art Film Library, which, on account of the crowded conditions in the present Museum building, has been located at 485 Madison Avenue since it was founded in the Spring of 1935, will occupy half of the fourth floor, where it will have offices, projecting room, shipping quarters, etc. The library of the Museum, containing more than 3,000 volumes, and the print room will also be on this floor. The offices of the Museum will be on the fifth floor. The penthouse will consist of a members' room for meetings of the Board of Trustees and the various committees of the Museum. Surrounding the conference room will be a wide terrace. There will also be rest rooms on the penthouse floor.

The Museum recently moved to temporary quarters at 14 West 49th Street. Its galleries, on the concourse level of that building, opened Wednesday, June 23, with a Summer Exhibition of outstanding examples of modern painting and sculpture and architecture. In addition, one of its galleries will be devoted to an exhibition of more than one hundred motion picture stills from the Museum of Modern Art Film Library, showing the development of American motion pictures from 1895 to the present day. During its stay in temporary quarters the Museum will adopt a new policy in regard to admission. An admission fee of 25 cents will be charged on all days except Mondays, which will be free to the public. Members are admitted free at

all times. Hours during the entire year will be from 10 a. m. to 6 p. m. daily including Saturdays and on Sundays from 2 p. m. to 6 p. m.

IN THIS ISSUE

Mrs. Nellie Sargent Johnson, whose article appears in this issue of *DESIGN*, is an experienced weaver as well as teacher. In her work she has had particular success in offering to adults an opportunity to learn how to weave creatively with simple, inexpensive appliances. She teaches two classes in Creative Weaving at Wayne University, Detroit, Michigan. These courses should be of special interest to those intending to teach weaving in public school or rural community work. Mrs. Johnson stresses the importance of weaving creatively rather than the endless copying, which is all too common in many hand-loomed fabrics. With only a stick and a very ancient technique, her students create and weave rugs, bags, and belts which they have designed themselves. The primitive belt loom and the picture frame loom, this last an adaptation of a Navajo loom, as well as regular four, eight, and ten harness looms, are also used.

Mrs. Johnson writes and publishes a monthly leaflet "Handweaving News" which is sent out to many weavers and teachers all over the country for the subscription price of \$3.00 a year. This leaflet, and her pamphlets on weaving with different types of looms, are valuable sources of information to everyone interested in any phase of hand weaving.

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Woodcut from Harper's Magazine, Jan. 1867

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FELIX PAYANT



ART IN THE MAKING

Teachers and educators of various rank may have questions occasionally about objectives, ways and means of helping develop the art ability of those under their charge. Every teacher has, at times, rather perplexing problems. Let us discuss them with you by mail if not in person.

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THE EDITOR'S PAGE

● There is no greater danger in the path of persons doing creative work than to become set, to slip unconsciously into that well-known rut, or to allow the imagination to crystallize through lack of stimulation. While we all know these things spell destruction, yet at times they are extremely difficult to avoid. It is well to remember that the vitality of creative work depends upon contact with living situations, and the broader they are in scope the better it is for the art. Art must continue to grow out of life, not from a set of outlines or a notebook.

● While a condition of staleness may grow in the individual, it may also develop, as we have frequently seen, in a school system or community. The deadly grip of the monster of self-satisfaction may intensify into a state far too difficult for any one individual to overcome. In fact, as we view the schools of the country in general it would seem that there are many more that have succumbed rather than resisted. That may be responsible for the rather sad condition art education finds itself in after many years of graded lessons and courses of study.

● This is the time of the year when energy runs high after the refreshing change of a long summer vacation, and perhaps a look into the lives of other peoples. It is the conscientious educator's duty to question what direction his work is taking thus far. Art teachers must remember that if the aim of education today is better men and women equipped to play their parts in society, there is no more powerful factor in reaching that goal than the creative arts. They provide what no other school procedure can in the way of emotional balance, correct habits of learning, and will to do. It is well to remember that it may be far better to teach out and out mechanical drawing than the practice of presenting pretty little set devices or busy work. Too often art and the art teacher stick out like a sore thumb in our schools. By detaching art from the regular life of the individuals in the school, it takes on the qualities of a useless ornament. We can never arrive at real art understanding as long as art is kept apart from the realities of life.

● Who has not experienced the situation in a school where the live youngsters are all keyed up about some vivid subject—perhaps it is Columbus and his trip to America? There may be an intense desire to paint a large, bold picture of those three little ships, but the art period suddenly arrives and the lesson is the ellipse, or some such irrelevant thing. A wholesome, normal, intelligent line of action is bluntly cut off and the art lesson based on some abstract principle begins. Can anything be more stultifying to the mind? How much better to make the art work fit the vital interests of the individual! And instead of having one's time and interest interrupted, how much more valuable it is to pursue one line of action to its logical conclusion.

● In our school life this year, can we not realize that it is possible to make art an integrated part of all school activity? It can permeate the lives of individuals in school and out, as it does in some of the older countries of the world where art has been a vital part of the cultural life. It is a worthy cause. Is it too much for American educators? It is the point of view we continue to promote in these pages.

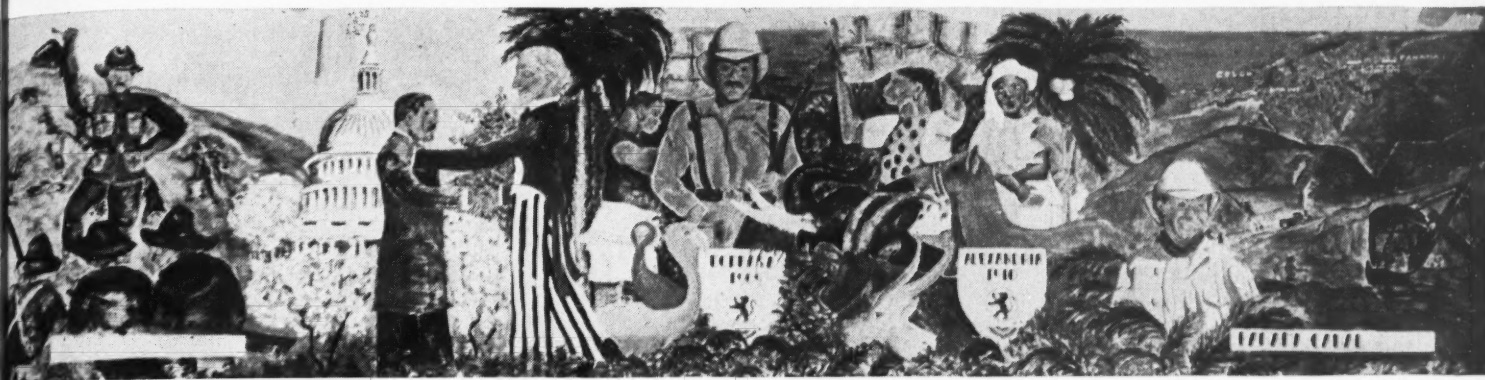
Felix Payant



MARK TWAIN

AND HIS CHARACTERS

This is a correlation of English and art work at the Theodore Roosevelt High School, West Orange, N. J., under the direction of Carol Hayden.



Center section of a mural painting depicting the life of Theodore Roosevelt made by pupils of the art classes.

HIGH SCHOOL PUPILS PRODUCE HISTORICAL MURAL

By CAROL HAYDEN
THEODORE ROOSEVELT HIGH
SCHOOL, WEST ORANGE, N. J.

One of the most interesting projects which the art department of Theodore Roosevelt Junior High School of West Orange, New Jersey, has worked out is a mural depicting the life of Theodore Roosevelt. Various devices were used to stimulate interest and to awaken enthusiasm in the undertaking.

Before starting the drawing members of the art classes visited Roosevelt's birthplace and early home at 28 East 21st Street in New York City. After being received hospitably they were given much valuable material including pictures, pamphlets, photographs, and cartoons.

The pupils then visited the Museum of Natural History to see the murals in the next annex painted by William Mackay. Much information was also received from Washington and other parts of the country in answer to students' letters. Local school and public libraries were exceptionally helpful in placing books and pictures at the disposal of the young artists.

Each member of the art classes was eager to help with the project. Those who did not actually participate in the execution of the mural assisted in other ways—either by writing letters, going to the libraries, or by advertising the activity in history and English classes and at home. As a result of this advertising many mothers and fathers contributed magazines, books, and anecdotes about Roosevelt.

Not only were the art classes greatly interested, but the entire school faculty and student body participated. The English and Social Science classes devoted part of

their program to discussions of Roosevelt; others assembled important data. Thus the finished product was the result of the enthusiasm of the school as a whole instead of just an isolated unit.

Tempera on beaver board was the medium used. This was divided into three sections. The center or main panel was planned and executed by ninth grade students; the two end panels by the seventh and eighth grade boys and girls. These young people first submitted pencil sketches of the scenes which they considered most appropriate to illustrate Theodore Roosevelt's life. After careful examination the best ones were chosen as the basis of the final work.

The picture of the center section above shows Roosevelt at San Juan Hill in 1898; Roosevelt being welcomed by Uncle Sam at the White House; Roosevelt in Africa; and the Panama Canal project.

The left end of the mural shows Roosevelt at the age of five; picture of his birthplace with horse and carriage in the street; his pets, birds and animals of which he was so fond; the bird sanctuary at Oyster Bay Long Island; Roosevelt taking exercises to develop a strong body; and ranch life in the West.

The right panel tells the story of Roosevelt's South American exploits; his United States tours; the home at Oyster Bay; a poem by his sister; a characteristic picture of the hero on horseback; a replica of the last portrait of Roosevelt; and finally his grave at Oyster Bay, Long Island.

SCIENCE • • • THE MAINSPRING OF ART

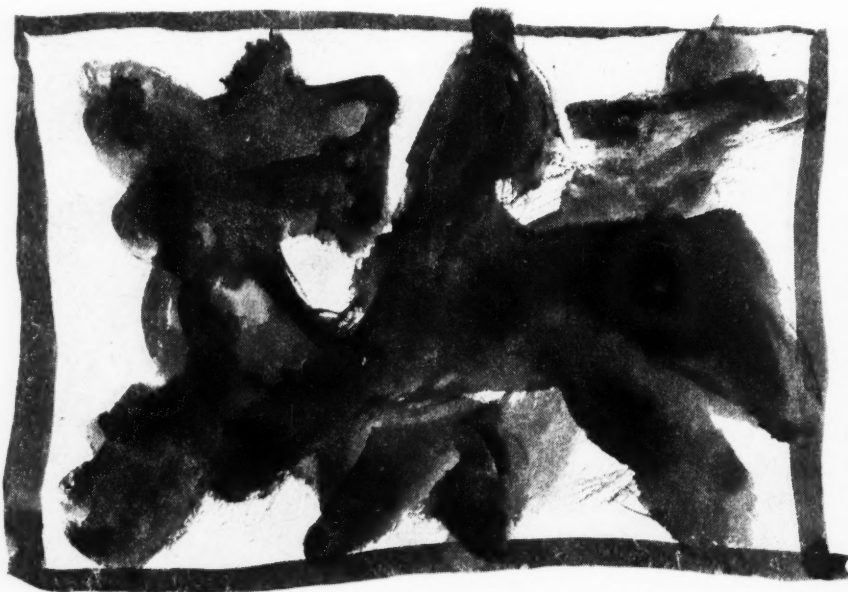
By RAMOND HENDRY WILLIAMS

The art process is to create with physical means some tangible and permanent work that will arouse an intended emotion in the observer. To accomplish this there are two things we must know: First, what accessible means are available to the artist, and second, what the general psychological response is to the many ways of handling each tangible part.

Art may well observe radio, for like radio it is composed of four parts: A broadcasting set, a broadcaster, a receiving set, and someone to receive. In art the broadcasting set is the concrete factor with which the artist has to work—the medium (paint, charcoal, etc.) and the process by which the medium has to be used (pattern or area, line or direction, value, and color). The broadcaster is the artist just as in radio.

The receiving set is the eye and the brain of the observer and varies some with each individual but in general is much the same for all. The receiver is the individual. He differs from the receiving set by his personality and experience. His set may receive a message much the same as his neighbor's but its meaning to him is different.

So far there has been very little thorough study of these four parts of art either individually or collectively. As artists or critics we know very little of the accessible materials or elements by which an artist has to produce his work. And we know even less about the general psychological response to the way in which an artist has expressed himself.



A novel method used by Mr. W. E. Musick of the Christian Fenger High School of Chicago is illustrated here and on the opposite page. This method encourages a wide range of expression and may be used to advantage from time to time to stimulate the designer's imagination, which is limited only by his range of experiences. It begins by making simple geometric shapes freely on paper with a brush and ink, somewhat as shown in this illustration, which evolved step by step into the design shown on the opposite page.

Part of the handling of the medium is spoken of as composition and it is regularly taught in schools. Little in these classes deals with physical factors but usually with theories. Much has been known about the keyboard of the artist since the late Arthur Dow published his work but there is generally little distinction made between concrete mediums and abstract results obtained by the handling of facts. That any artist has only physical means with which to express himself should be kept constantly in mind. There are areas—that is anything that has visible width and length. Then there is direction or eye travel. This may be achieved by an actual line or by the fact that the eye will travel the length of any area that is longer than it is wide. Third, there is value of the scale from black to white whether used in line or area. The importance of value is not lessened with the use of color which forms the fourth part of the keyboard. These four concrete things are all that painter, draftsman, or sculptor has to work with. All art is either good or bad because of the way they are used, and no emotion reaction which can not better be expressed by these limited materials than by any other expression should be attempted with them. It is through these means that such emotional qualities as volume, movement, solidity, and rhythm are expressed, yet the average individual spends much more time on these emotional phases which are a result than on the four parts of the keyboard which are the cause. Any emotional

expression in a work of art is not a fact but an illusion created by handling the four-stringed keyboard and by mental and visual capacity of the observer—two phases that in the art world are greatly neglected.

There are many laws of physics and chemistry and psychology that govern the keyboard. Much has been put in a form that is available to the artist but little use is made of it by either the average class or artist. Much knowledge along these lines is needed by the artist in a more usable form, it is true, but little can be gained by studying solidity, volume, rhythm or any of the emotional necessities of art until a great deal is known about the medium and the four physical properties that produce them. Then, too, little headway can be made even with facts that are as tangible as the four parts of the keyboard until there is specific knowledge of the receiving set and the personality controlling it. The effect that a piece of work is to have on the observer is after all the aim of art. Yet it is rare indeed that the visual and mental behavior of the observer is ever given study by students and artists. What studies have been done in this line have been largely done by psychologists and their results are not extensively used. There is a great need for an accurate understanding of the possible effect that a certain use of a line or an area can have on the average observer. It is equally important to know what possibilities lay with each of the four factors of the key-

Continued on page 9



The free arrangement of spots in the illustration on the opposite page was modified by the use of tracing paper and pencil into more definite and recognizable shapes. The abstract arrangement was the nucleus of this idea, being changed to conform to any conception. All changes are made to explain the subject matter more clearly. The idea is to build a more carefully drawn design from a rather free arrangement of simple forms.

Figure painting carried on in connection with the study of a unit on coal mining by a seventh grade student in the Benjamin Franklin School. Miss Mary Fleming, Teacher.



Landscape rendered in crayon by a seventh grade student in the Benjamin Franklin high school Miss Mary Fleming teacher.



ART IN PUBLIC SCHOOLS OF POUGKEEPSIE, N. Y.

OSCAR ROED, JR., SUPERVISOR

MODERN METHODS IN TEACHING ART

By KATHARINE TYLER

PSYCHOLOGICAL AESTHETICS

Psychologists and educators have joined hands in their decision that there is need for more directed attention in training the emotions of our pupils, and are looking with interest toward art education as a source of help in this undertaking. We know that æsthetic experience cannot be marked off from intellectual experience, since the latter must bear an æsthetic stamp to be itself complete. Dewey has said that the enemies of the æsthetic are neither the practical nor the intellectual. They are the humdrum, and they show rigid abstinence, coerced submission, and tightness on every side, all of which prevents unity in any experience. Every experience consists of relationships which have pattern and structure. The pupil artist must consciously undergo the effect of his every brush stroke or he will not be aware of what he is doing, and where his work is going. Moreover, he has to see each particular connection of doing and undergoing in relation to the whole that he desires to produce. To apprehend such relations is to think, and is one of the most exacting modes of thought. The difference between the pictures of different painters is due as much to differences of capacity to carry on this thought as it is to a difference of sensitivity to color and to differences in dexterity of execution. As respects the basic quality of pictures, the difference depends more upon the quality of intelligence brought to bear upon perception of relations than upon anything else. Aesthetic refers to experience as appreciative perceiving and enjoying, denoting both the consumer's and the producer's point of view. Art unites the same relation of doing and undoing, outgoing and incoming energy, that makes an experience.

The Gestaltists find that the habitual properties of lines cannot be got rid of even in an experiment that endeavors to isolate the experience of lines from everything else. The reason is that the properties of objects that lines define and of movements that they relate are too deeply embedded. We have subconsciously charged the different relations of lines with our experience in our every contact with the world about us.

Vernon Lee has developed a theory which has something in common with the German theory of "Einfuehlung" or empathy, the idea that our æsthetic perception is a projection into objects of an internal mimicry of their properties, which we dramatically enact when we look at them. The variously combined dramas enacted by lines and curves and angles take place, not in the pigment, but solely in ourselves. We are really the only actors, and these emphatic dramas of lines are bound to affect us, as our vital needs and habits do. There is an activity on our part, physiologically mediated in all probability by our motor mechanisms.

The æsthetic factor in perception is found in the disposition to feel the completeness of an experienced event as being right and fit. Ogden says that we must stress a consideration for the emotional life of the child in the school. He feels that character has its roots in emotion and that the control of instincts is a major problem in education, "To be able to feel the finer nuances of adjustment, and at the same time, to avoid the excesses of life is no mean achievement. . . . Our æsthetic criterion and our ability to emphasize by projecting ourselves into its rhythm afford means of insight far more direct and real than any reasoning and deliberation can supply. When I participate in the rhythm of flatness and feel myself stretching out toward the horizon of the landscape, when contemplating flat country, these empathic experiences are life-giving agencies,—they mark goals and set criteria for our behavior amid less satisfying surroundings."

We have come to an appreciation of the emotional values in the life of the child and the adult, realizing that the integrated personality must have a proportionate blend of emotional values for right living. Dewey has said that "Emotion can only find exercise in appropriate social situations and in æsthetic material. The informal, social side of education, the æsthetic environment and influences are all important." Evidence seems to prove that the little child's first visual experiences are all global totals, lumps from

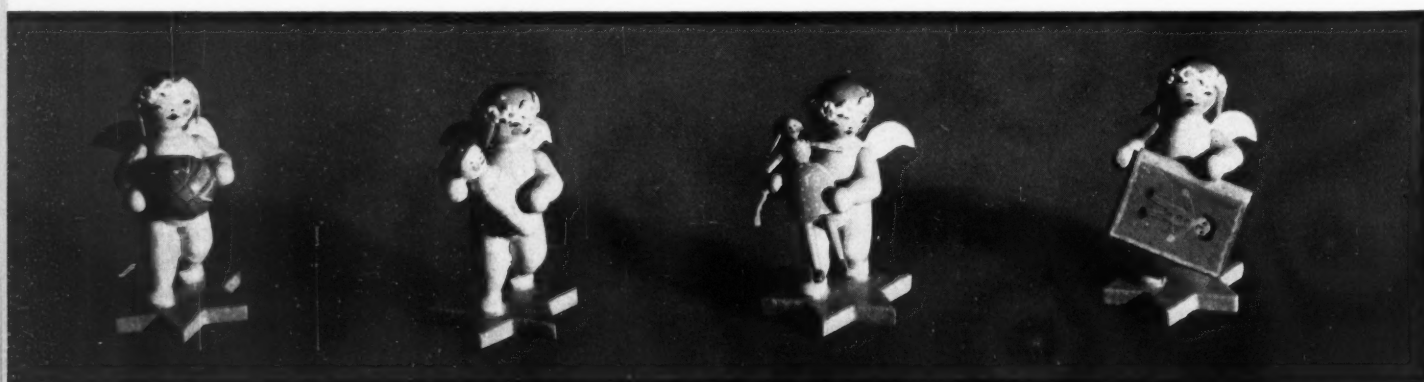
which bits are broken off as experience and language makes discrimination possible. We are learning from Gestaltists that we begin with wholes, not parts, that no experience is a mosaic of pieces, but, in its pristine and original form a unit from which the process of living gradually splits off one part after another. Such parts may in turn be split up further, if the exigencies of life force such distinctions upon us. Organization in a work of art and in the growth of personality is the important thing. Personality is generally defined as an individual's characteristic reaction to social stimuli, and the quality of his adaptation to the social features of his environment. McDougal has said that personality is controlled by bodily metabolism, endocrine secretions, and the psycho processes of the nervous system. He considers temperament to be a matter of emotional balance and modes of reaction. Gestalt psychology has brought psychology back from the external to the inner experiences of the individual. What the individual feels, thinks, is ignored by the behaviorist, but is of direct concern to the Gestaltist, who cannot think of behavior apart from an experiencing individual. Thorndike interprets behavior as meaning anything that man does. It includes thought and feeling as truly as movements, and man expresses his life in terms of situations his life encounters and the responses which he makes to them. The situations and responses are obviously not haphazard, and learning consists in having new responses. A person changes or adds to his repertory of responses, and also changes in his sensitivity or attentiveness to situations, so that the duty of the educator is "to improve the original inborn ability of man to learn."

The task of organizing our lives, which is the true problem of education, cannot be undertaken without feeling for the rhythms of behavior, and the balance and proportion of all acts performed and all things seen. We need integrations in the school which meet life's needs. We must offer our pupils added opportunities for emotional outlets, so that their inner lives may be rich and varied. This surplus of percepts which the schools must offer through art education, will give added richness to the design for living, and prevent a self-centered remoteness which results from a purely intellectual emphasis in our schools.

S T I M U L I

Art lessons should give pupils opportunities to vitalize their expression of modern life and its tempo, with experiences which meet the changing ideals and new demands of life. Our pupils have a prothetic sense of the present, for their minds are perfectly adjusted to their environment,—they are enraptured with the present moment. Art teachers should sensitize themselves to the signals of today's progress for it is the function of art in life to reveal the age in which we live. Our environment shows the arrangement of forms growing out of function. Highly simplified forms in the architectural pattern of our skyline and in our homes, offices, store-fronts, offer countless opportunities to study interesting line and distribution of light and dark. Pupils should compare examples of art in their environment, making independent decisions as to the merit or lack of merit in the design and its adaptability to materials and uses. Such exercises make art vital in the pupil's life. Practical art needs must be filled, for these are the necessities of modern art training for life's needs.

It is interesting for pupils to find new tendencies or styles in their environment and we should bring to the art class the newest, most up-to-date ideas. An example: Your class might be interested in designing store fronts, a la Modern, for a variety of enterprises such as Confectionary, Toys, Travel, Beauty Salon, Florist, Athletic Goods, Tea Room, Modiste, Restaurant, China and Glassware, Tailor. Elevation sketches for this problem feature the large, easily seen letters of the imaginary firm's name, display of merchandise, and doorway. Models on third dimensional plan make an excellent project. Pupils will need to learn that the first necessity of their design must be unity of effect. An essential also, is that the merchandise and articles for display be given effective arrangement, on a balanced plan, without crowding,—an arrangement which will invite the attention of the shopper. A basic consideration is good lettering which may be piquantly accented by the original use of modish letter styles, well adapted to the space and form. In line with the creative work on this assignment, some pupils may do



voluntary research, such as taking camera pictures of modern store fronts and collecting illustrations and advertisements for effective displays of merchandise of every sort. The class will discuss with enthusiasm the profitable values which result for the shop which uses an attractive method of merchandise display. The assignment will generally make for keener enjoyment of correct, functional use of materials, and encourage artistic experiment and judgment.

Public school art education is an opportunity for the improvement of the life interests of boys and girls. We are much more interested in what art does to boys and girls than we are in what boys and girls do to art. First, we must broaden our point of view, realizing that there is no one attack in art education and no set method of doing anything in art. Any method which stimulates creative thinking or develops ability to grow and feel the significant patterns of life is a good method. Art education must continue to pioneer in adding more joy, more humor, less tedium to the high school curriculum. Art methods must be infected with the enthusiasm of youth. It is in the senior high school, with its formal subjects of traditional type, that pupil enthusiasm dies out unless the imagination, love of adventure, and enjoyment of new experiences of the youthful mind are captured. The chief aim of art education is to foster the pupil's individuality and his desire to express himself. We want to contribute to the enlargement of experience of pupils through art expression. In the high school we should not let the acquiring of techniques postpone or exclude creation. It is never the artist's work to copy literally the lines and contours of objects,—but to select, modify, and accentuate them so that there emerges a creation constituting his individual version of the subject. Mere verisimilitude, as such is out-dated as an aim of art since the development of the camera. Representation should be taught, not as copy of exact appearances, but by mental pictures in the mind of the pupil. Life stimuli will inspire him to express his ideas. There are no inhibitions for subject matter which serve pupils as stimuli. Your class may visit the planetarium, aquarium, air-port, zoos, athletic field, factory, shop and stow away fistfulls of motifs for art lessons. We find stimuli in nature, imaginative material, environmental sources. We may emphasize flower forms, or human forms having their bases in biological life, physical nature phenomena, or modern machine forms. Our sources are unlimited, all stimuli may be employed in attractive, inviting ways which will inspire the high school pupil and will give him enthusiasm for individual self-expression.

Continued from page 5

board used singly but it is even more difficult to understand the results of a combination of any two or more of these factors.

It is only after a thorough knowledge of the keyboard and its psychological effect on the observer that a study of volume, movement, rhythm and solidity will take on any practical or sensible form.

For years there has been condemnation of the academician and his formulas. There has been a plea for freedom of expression and a regard for truths in the manner of producing art. Pride is taken in this freedom but if the truth were known our favored position is largely mental contentment. The old laws have been proven false and new ones have taken their place. These new ones are supposed to be facts, not theories, but on reflection it seems that the majority are not laws of nature but half-truths of man.

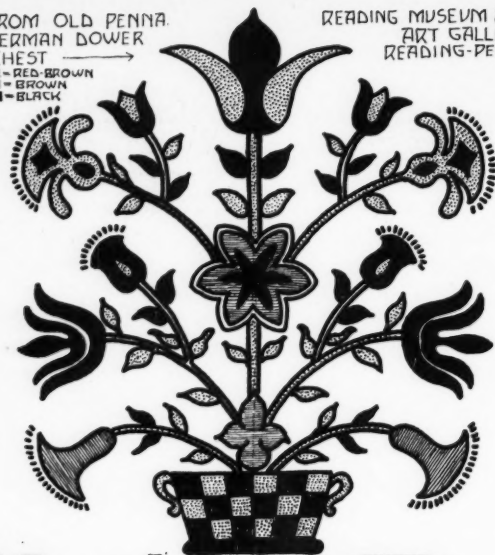
The artist's mission in life is not so much to teach humanity how to see as to sharpen its sensitiveness toward emotional response. The great artists have been fulfilling this task throughout the ages but somehow the method by which they achieved success remains deeply shrouded in mystery. With all of the clamor for truths that has been bombarding art for the past fifty years there seems to be no accepted definition of art nor any accepted path on which to travel toward achievements. The professional will say a work is great because it expresses great volume, or solidity or perhaps (quoting a recent statement by an instructor in a university) "it's juicy in line." A few years ago a work might have been great because of its magnificent color but of course no one would be guilty of such a thought today. Yet will not our present bold paintings seem as incomplete to the next generation as the works of the Impressionists seem to us today? With all our clamor for the truths the fact remains that the thinking young artist has little tangible, concrete material to work with. He is left largely with the inspiration of the instructor as a yard stick with his eye and his hand as a means. There seems to be little use for his brain or his emotions. Few people ever define to themselves just what it is in their art they are trying to pass on to an observer.

The definition that art is the creation of an effect by which others, as equally sensitive as the artist, may share, the same emotional experiences, seems very satisfactory. However, it still leaves the road to art a mystery. Instructors have too many theories and too little facts. There is too much "juice" and not enough physics and psychology.



FROM OLD PENNA
GERMAN DOWER
CHEST

— RED-BROWN
— BROWN
— BLACK



READING MUSEUM AND
ART GALLERY
READING-PENNA



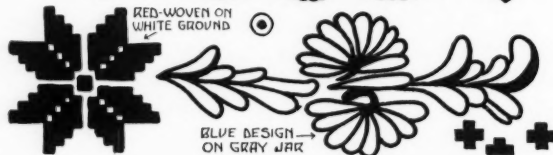
FROM AN OLD REDSPREAD-1837
DARK BLUE ABOVE DOTTED LINE
OLIVE BELOW - GROUND-CREAM



BUTTER
MOULD



GREEN +
RED -
LINES
BROWN



RED-WOVEN ON
WHITE GROUND

BLUE DESIGN -
ON GRAY JAR



MOTIFS FROM THE PENNSYLVANIA GERMANS

ARRANGED
By
M. A. YEICH



A BEGINNING ORIGINAL DESIGN PROBLEM FOR COLLEGE STUDENTS

By HELEN GOEPPINGER

Many students enrolled in first year college design classes have never been exposed to any training in design. They may have had some previous "art work" but not enough to understand that good design does not have naturalistic motifs, that it fills the space to be decorated, that by exercising some imagination one can evolve more interesting and beautiful color harmonies than green with purple and sky blue with orange!

A great majority of the students in our Freshmen classes at Purdue are just such untrained students. They meet only once each week for laboratory work. Therefore, we believe it to be doubly necessary to make each problem as constructive and interesting as possible. It is especially important that the first creative problem be such. Much depends on what students learn or do not learn from it.

Last year, the first creative problem in design given to our classes was applied to small wooden boxes or composition mats. The theory of color had previously been presented and several laboratory color problems given. The boxes used were rectangular, round or square, the mats octangular, square, round or a pointed quatrefoil shape. (This last choice is not to be encouraged!) The illustrations show only mats. Some of the boxes had a panel of design on top, others had a plain top with design on the sides.

Most beginning students are at a loss to know from where ideas may be derived, in spite of the fact that they may know the main sources. They need to know about definite *things*: birds, shells, human figures, umbrellas, wheels. Next, they must keep in mind a definite *thing* while they work, and to think of others in connection with it: trees in connection with grass and plant life, etc. And—most difficult of all, these beginners should remember that geometric shapes and slight variations of these make the most successful designs. Too often a beginner uses nondescript shapes which could never be beautiful, and the majority of his lines do not follow the structural shape of box or mat.

In general, my students have found the following method of "attack" the best: (a) Outline the working area, (b) break up the space very simply with straight lines, (c) fill these broken-up areas with various shapes, and (d) place decorative edges on some shapes. Students may profitably spend some time snipping various decorative edges on paper circles—variations of the zigzag, the wavy line, and others, then combinations of two or three. Some students find it easier to use the scissors altogether after the first space breaking; others use both scissors and pencil in achieving effects on the first draft.

When pupils have completed a design, they use these arbitrary questions to check its theoretical correctness: 1. Is the whole working area well filled with masses? 2. Are there a variety of sizes? 3. Are there different kinds of shapes or lines? 4. Is there a variety of decorative edges, with some edges left plain? 5. Are lines wide enough, and shapes of edges definite enough to give character? 6. Is the design simple? 7. Is it interesting?

Students always work out several designs—each entirely different—then the best one is chosen to apply.

The color medium for the illustrated problems was tempera. (Note: the color values in the illustrations have been changed in the photographic reproduction.)

To make color harmonies more interesting, it is suggested that simple complements and triads be avoided when the pure colors are used. Elementary students often fail to see the possibilities of shades and dulled hues, especially those of the intermediate colors. Also, there is a tendency among people just learning color to use too much of the accenting warm or cool, to employ large amounts of colors not well enough related, and to minimize the importance of a good value transition.

Adult students just beginning the study of design need to be encouraged considerably; often they are entirely lacking in confidence. However, it is a rare student who cannot create a good simple design after he has had the necessary instruction.

WHAT EVERYONE SHOULD KNOW ABOUT ENGRAVING

By JOHN MONSARRAT

As the number of artists equipped with training and ability to qualify from an artistic standpoint for jobs in advertising illustration increases every year, the competition for positions with advertising agencies, department stores and manufacturers has become intense. Yet there is "always plenty of room at the top" and advertising managers are constantly complaining of a scarcity of artists "who know their business."

The men in the advertising field who employ artists do so on the assumption that the artist has a full knowledge of the various problems of engraving and printing that are involved in each assignment, as well as a complete range of artistic talents. And this is where the average artist or student fresh from school lacks the necessary information. To be a valuable illustrator he must know the limitations of the paper upon which his work is to be printed, how to get the most out of a line cut and what range he may employ in preparing an illustration for half tone reproduction. In lithography he must realize the cost involved in covering large surfaces such as a twenty-four sheet poster, and he should be familiar with the cost of all color work. The various forms of photography most generally employed should be well understood so that he knows what may be expected of them.

The theories of advertising illustration are touched on here only in brief. Our purpose is to help the student capitalize on his artistic training by giving him a few of the fundamentals of advertising technics most commonly found in practice. If he understands the means of translating his work into print, he will find jobs easier to get and easier to hold.

Advertising illustration, whether it be the simplest form of hand lettering or the most complicated oil painting, must be subject to easy and rapid reproduction in print. In order to reproduce an illustration in print an engraving must be made from the illustration, and the more the artist knows about engraving, its possibilities and its limits, the more efficiently will he be able to work with the advertisers. It is well to realize at the start that engraving is a mechanical process, and as in the case of any mechanical work there are limitations to what can be performed.

Fortunately the basic methods employed by the engravers and printers are not difficult to understand and are not many in number. Any illustration, no matter how delicate its shading, how fine its lines or how varied its color scheme, can be reproduced in print in one or more of the following ways: line plates; half tone plates; Color plates; lithography.

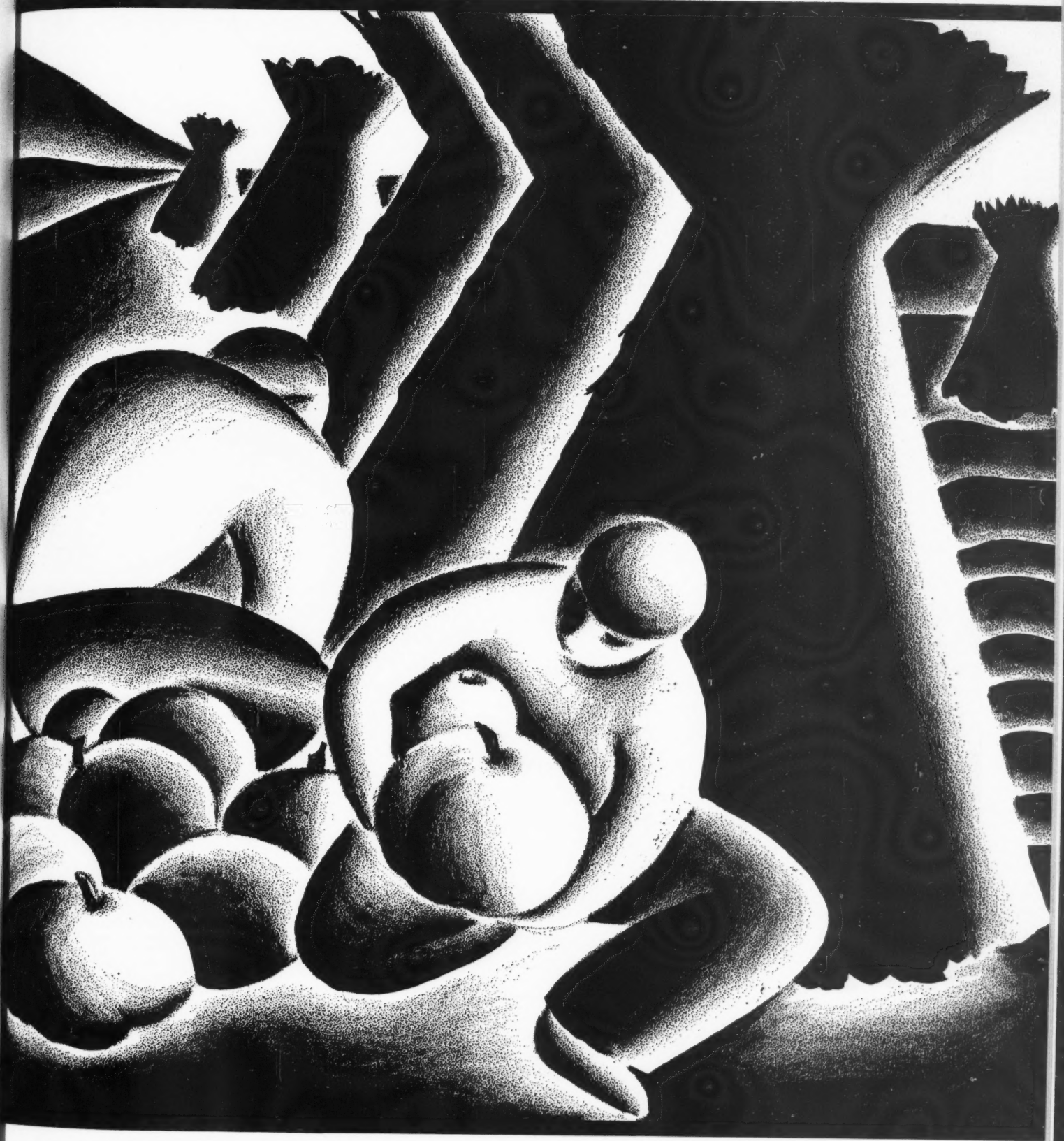
These are the most important forms of reproduction

now in use, and we shall take up their mechanical aspects one by one.

Line plates are the least expensive type of engravings that have been devised. When an illustration contains lines of only a single tone of blackness, that is when there are no grays fading off into the background or no contrasting shadows and highlights, the line plate is used. It is made of zinc and the lines of the illustration are transferred to the plate by means of chemicals, which etch the lines of the original drawing into the smooth zinc surface. The lines appear in the zinc in reverse and when the plate is inked and printed a perfect reproduction of the original is obtained. For the advertiser who wishes to economize on the cost of his engravings the line cut offers an excellent opportunity to combine low price with effective reproduction of simple drawings. Whenever extremely fine lines or very small dots appear in the original, it is best to make the line plate of copper instead of zinc, as copper lends itself to finer treatment.

When an illustration that has contrasting shades of gray or delicate tones is to be reproduced the line cut can not be used. In its place the copper half tone is employed. The illustration is photographed through a screen made up of hair lines and when the negative is transferred by chemicals to the copper surface of the plate and the plate is inked, the result is a mass of little dots, some of which are all black, some light gray, and others, where the tones of the original shade off into gray of various shades, half gray and half black.

Any illustration such as a photograph, wash drawing or oil or water color painting, as long as it has varying shades of color and is not simply black and white, is reproduced in this manner. The difference which occurs between printed illustrations in clearness and distinctness is due largely to the fineness of the screen through which the original was photographed. Screens are rated according to the number of lines they have per inch, and there is a wide range in use. Screens with sixty or sixty-five lines to the inch are best suited to newspaper work, since a finer screen is apt to blur when printed on rough news stock by fast presses. Eighty-five line or hundred line screens print very well on machine finished or coated papers and on some cover stocks. One hundred twenty-line and one hundred and thirty-three line screens are best for enamelled papers. Generally speaking the finer the screen the more detail and the more delicate shades can be brought out, while for the coarser papers the coarser screens should be used. This fact should always be kept in mind when planning direct mail folders and



AUTUMN • A DECORATIVE PANEL ON CROQUILLE BOARD
BY A PUPIL AT OHIO STATE UNIVERSITY

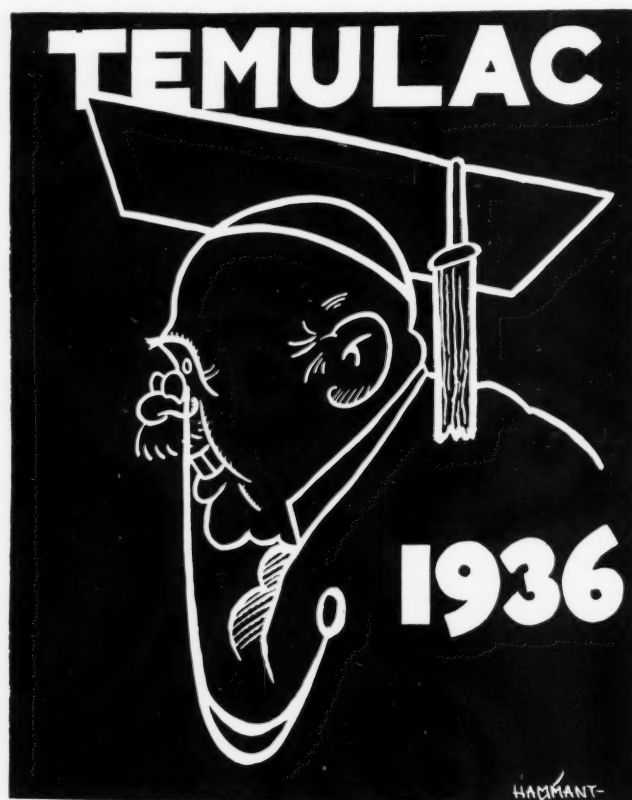
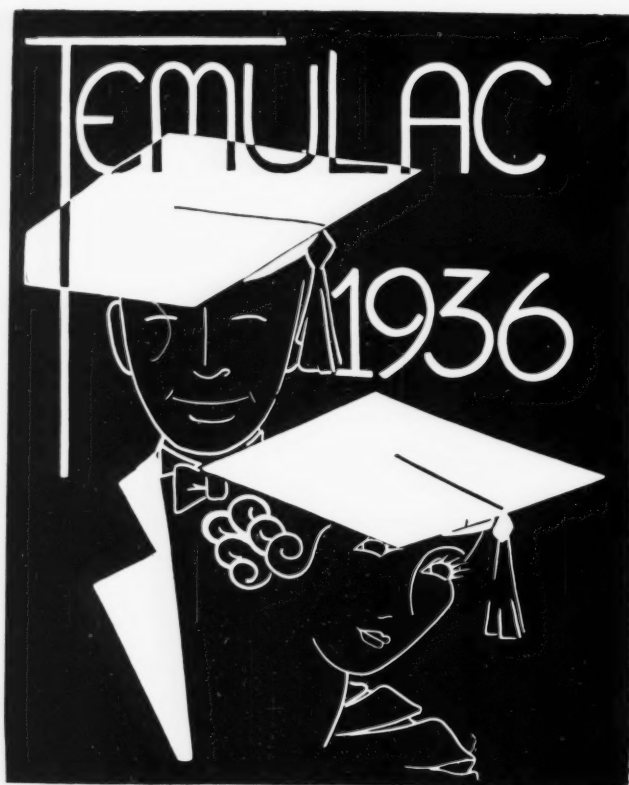
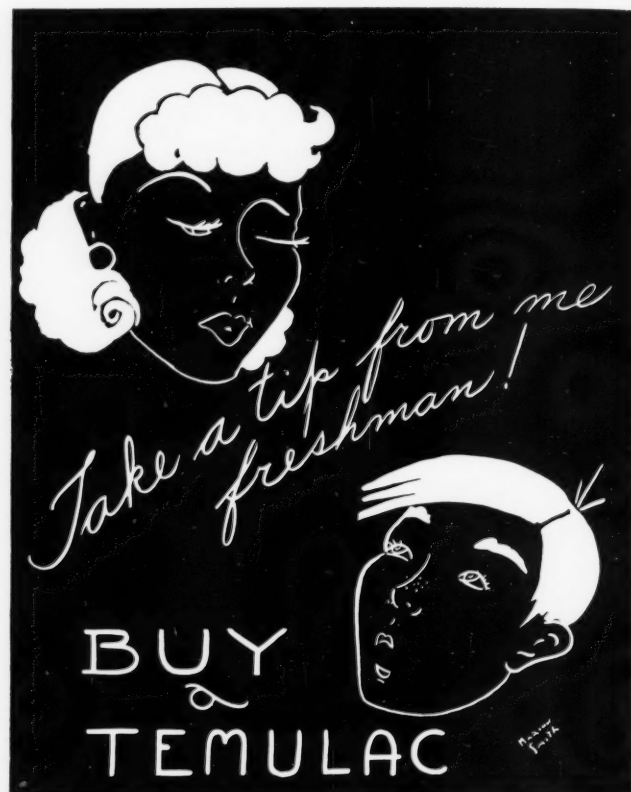
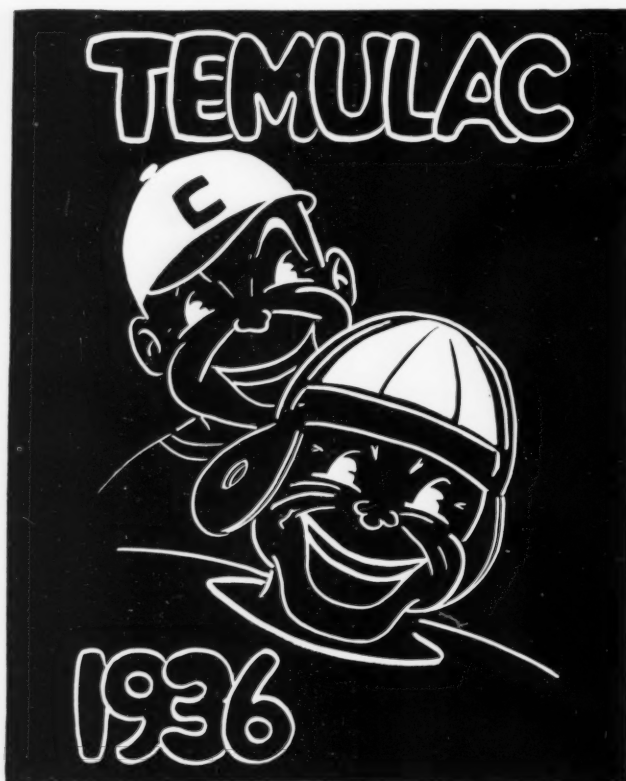


A LANDSCAPE • MADE WITH INDIA INK AND BRUSH
BY A PUPIL AT OHIO STATE UNIVERSITY



LANDSCAPE SHOWING VARIETY OF TONE EFFECTS IN BLACK AND WHITE

BY A PUPIL AT OHIO STATE UNIVERSITY



High school posters in black and white. This type reproduces well with zinc line cuts.

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the paper should be selected first so that the engraving can be made of corresponding screen. When it is desired to print on a very rough surface such as an antique cover paper, line plates register better than half tones and the illustration should be kept simple enough in technic to be reproduced in this manner.

Often in newspaper advertising it is desirable to reproduce an illustration in as bold relief as possible, so as to make it stand out from the page by its very blackness. In a case of this kind, if the subject is not simple enough to lend itself to line plate reproduction, a quarter tone plate is sometimes used. In quarter tone engraving the size of the final illustration is determined, and a half tone made of half this final size but of twice the desired screen number. The engraver then pulls a proof of this plate and retouches it, painting out entirely all the fading grays and adding black to the dark spots. When this has been done, a line plate is made double the size of the half tone, so that it has the exact size desired for the final illustration. This line cut is made from the retouched proof of the half tone and the resulting effect is to give to the half tone the sharp contrasting values of the line cut while preserving the natural appearance of the original illustration. The cost of this process is nearly twice that of a plain half tone, but in some instances the results more than justify the added expenditure of time and money.

When it is desired to print a line cut illustration in two or more different colors, plates must be made for each color. The illustration should be furnished the engraver in plain black and white, because this contrast makes the sharpest and clearest line cuts. The engraver then makes a separate plate for each color that the final reproduction is to contain. When this has been done he treats each individual plate so that all the lines of a different color are eradicated. For instance, if the illustration is to be done in red, blue and black, he makes three line plates and erases chemically on one all the lines that are to appear in blue and black, leaving only the red lines; on the second he eliminates all the lines that are to be red and black, leaving the blue; and on the third eradicates the red and blue lines leaving the black. He then has three plates, which when printed in their proper colors make up the entire illustration in three colors. In making plates of this nature the engraver must exercise extreme care so that there will be no overlapping of the different color lines in the final result, and the advertiser should always request proofs not only of each separate plate but of the combination of all the plates showing the finished reproduction.

The most advanced strides that have been made in the history of engraving and printing have been in the field of color work with half tones. The reader has only to pick up any national magazine with a large volume of advertising to find beautiful examples of color reproduction that a comparatively few years ago were impossible to obtain. The basis of all color process

work is the three primary colors, red, yellow and blue. All other colors being blends or mixtures of these three, any color can be resolved into its component parts. If an illustration is to be reproduced in three colors it is photographed three times, each time through a different color filter. One of these filters excludes all the parts of the picture that do not contain some shade of red; another excludes all except the blue; and the third filters out everything except the yellow. Half tones are then made from each of these negatives so that there is a separate plate for each of the three primary colors. If black is to be used a separate black plate is also prepared and the engravings are printed exactly over one another, each in its proper color. The expense involved in this type of work is the cost of a half tone for each color used plus the cost of running the job through the printing presses once for each color. Where color is an important factor in the product advertised, the lifelike and beautiful effects obtained by color engraving and printing more than justify the additional expense.

Closely allied to the engraving of line plates is the making of embossing plates. Embossing is a form of illustration well suited to the decoration of the covers of exceptionally fine folders, catalogues and the like. Just as a half tone reproduction appears more lifelike than a line plate because it gives the illusion of roundness, so an embossing may be more effective than a half tone because it is actually three dimensional. Embossings are made from plates which somewhat resemble line plates. Two plates are made for each embossing: one die cut in the outline of the subject to be embossed, and the other a counter die cut to fit the die itself. The paper or other substance to be embossed is placed between the die and counter die and pressure is applied by means of a heavy press. The die forces the paper into the grooves of the counter die and an embossing is the result.

The great posters which we see on highways and on billboards in cities are prepared by still another process, namely by lithography. Lithography is based on the principle of printing from a flat surface instead of from an irregular surface such as an engraving or type. In this type of printing, the illustration is inked on to a flat stone, metal or other surface by a process which we will not attempt to describe here, and then transferred to the paper from the flat surface. In direct lithography the transfer is made directly from the stone to the paper. In offset lithography this is accomplished by a rubber roller which first passes over the stone, collecting the impression on its own surface, and then rolling over the paper leaving the same impression. It is important for the artist to remember that the cost of ink enters into large lithographic jobs much more importantly than in ordinary small printing.

The above are but a few of the more important points about engraving and reproduction.



DISSECTING INDIAN PATTERN

By

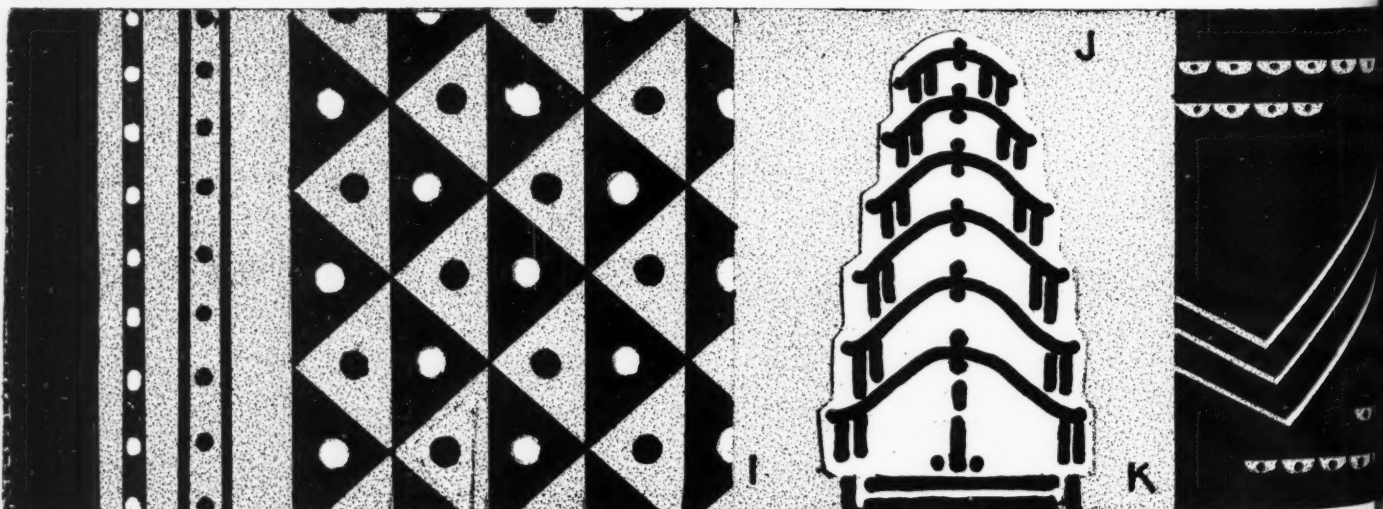
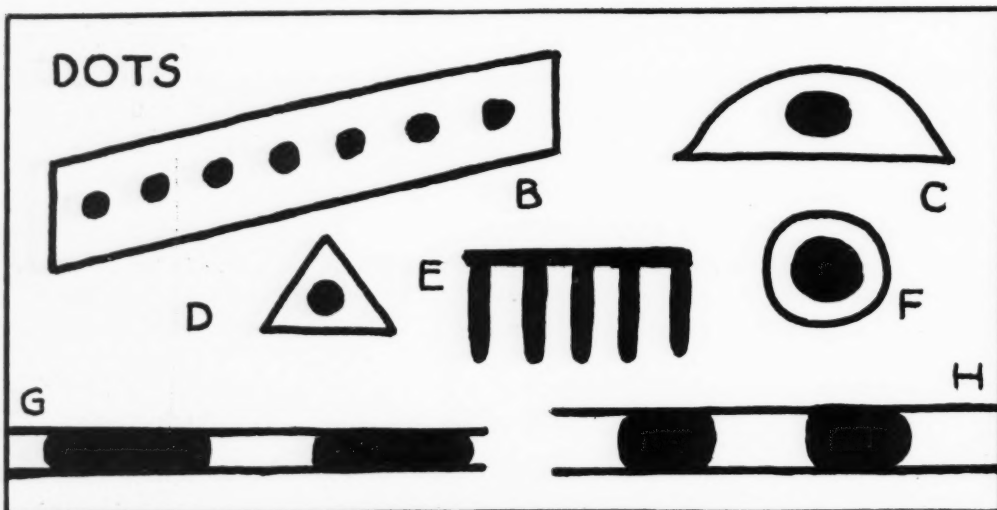
With the advancing use of abstract three-dimensional adorned industrial design, America heading toward a parallel two-dimensional abstract decorative design style for use harmonizing juxtaposition? there an historic decorative design indigenous to America sufficiently abstract to serve as national source material for such modern application? Two important questions! The answer—Yes.

A

Design of the American Indian of the West and Southwest is our very doors supplying a wealth of geometric elements, abstract motifs, and conventionalization from nature to inspire every type of sophisticated simplicity, spirited rhythms, and gliding movement in design for both machine and hand production.

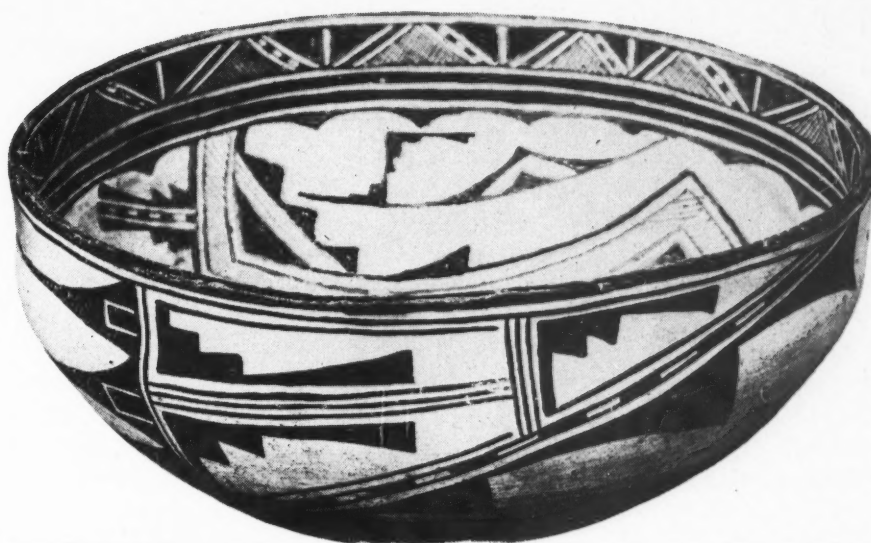
The practitioner and teacher of this type of design will best direct his professional trips to the Indian country including New Mexico and Arizona, to libraries and to museums to stock up with photographs and to fill notebooks with sketches of Indian patterns later to dissect and then classify elements and motifs for use.

* Photograph of Anthropologist



FOR NEW DECORATIVE PURPOSES

By BEULA MARY WADSWORTH



The present two pages illustrate a few of some one hundred and forty classified divisions the author has made from prehistoric and historic Pueblo pottery decorations, together with suggestions for dissection and use in modern application.

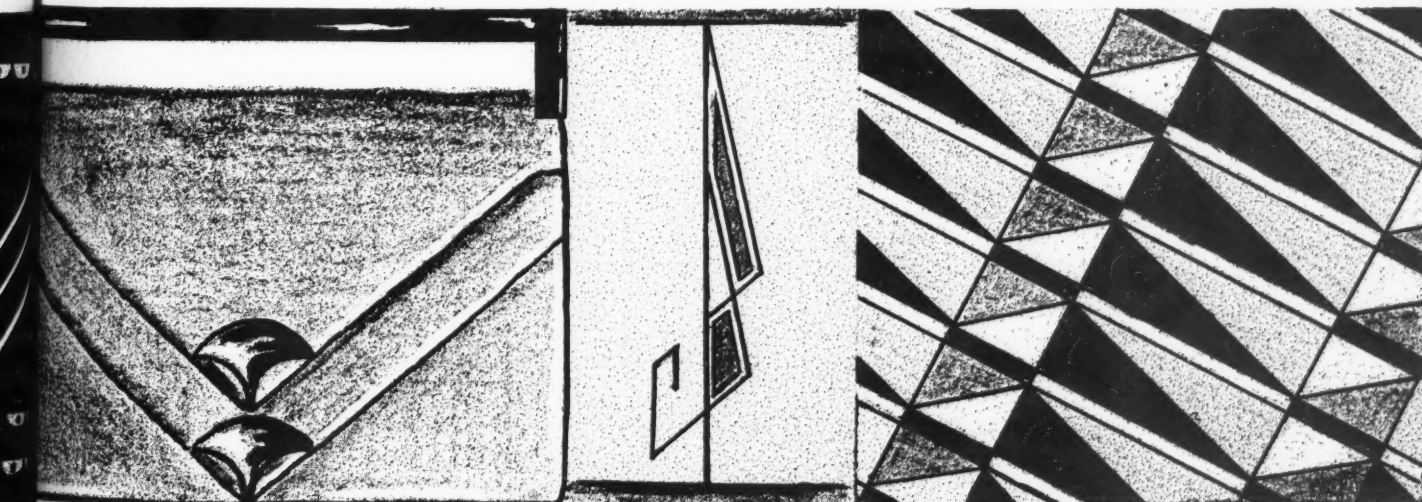
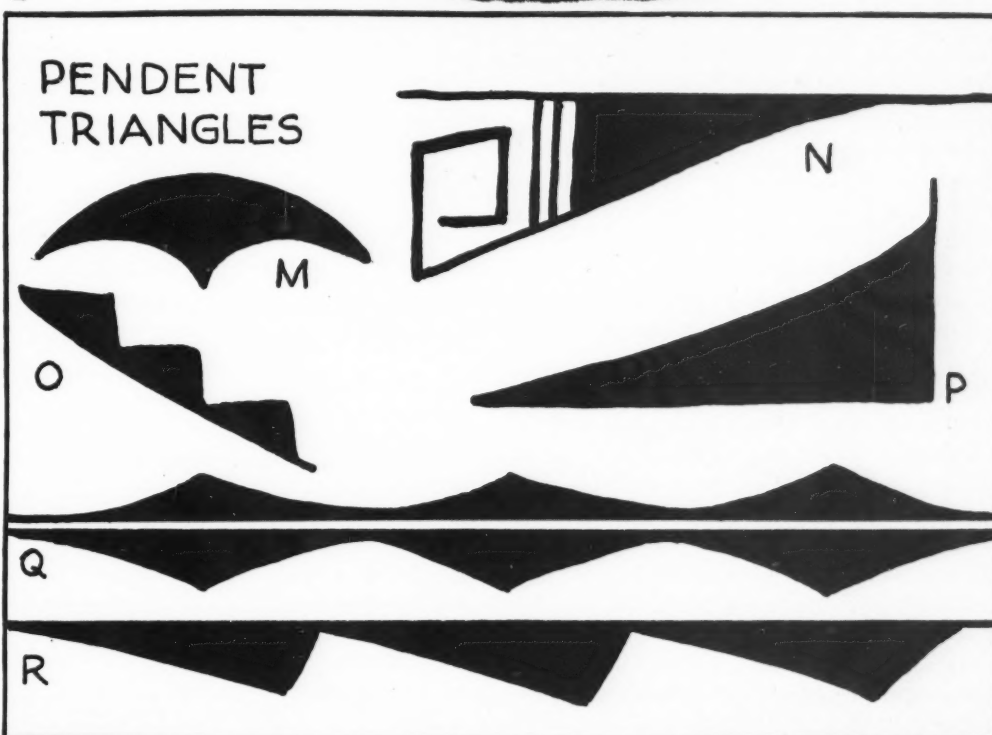
For a problem you may be interested, for instance, in utilizing rhythms of dots. Specimens A from Zuni and L from Zuni * have several root ideas of dots. Dissecting these patterns you will have B - H. A lively creative mind can evolve from these ideas innumerable new patterns to express the spirit of today. For instance, for machine printing I was derived from D and B for a towel, J from C, E for a Christmas symbol, and K from C and from lines of B for a bookcover.

Similarly, dissections of A and L for pendant triangles may inspire dynamic patterns as herewith: for a hand bag, a unit for sparse repetition on a parchment lampshade, and a surface pattern utilizing counterchange for upholstery fabric.

* Photographs courtesy of Laboratory of Anthropology, Santa Fe, New Mex.

L

PENDENT TRIANGLES



HOW ARTISTS PAINT

APPRECIATION LESSONS USING PICTURE STUDY

By BLANCHE HUTTO
FOREST PARK SCHOOL,
FORT WAYNE, INDIANA

The term "Picture Study" in the majority of cases has become synonymous with weighty discussions concerning composition relations and color theory in the abstract. Such discussions are supposed to supply the child with an appreciation and understanding of the "famous paintings." In reality no appreciation is forthcoming, for only the problem of obtaining good composition and color for his own painting will help to make the problems and successes of other artists significant to the child.

"Picture Study" lessons may be useful for the stimulation of appreciation provided they are accomplished by painting lessons. For as soon as the child is faced with a personal Art problem which he can solve by consulting the work of another artist his curiosity and interest will be aroused and he will eagerly search the "famous paintings" for means of expressing his own ideas.

With the ultimate aim of helping the children to an appreciation of fine painting and to encourage them to produce, themselves, work which was really good, the following experiment was conducted with a Seventh Grade class.

The painting lessons were begun with a discussion of topics for the pictures. The children mentioned their natural preferences—Boats, Animals, Flowers, People, etc. Since Boats were interesting to all, each member of the class painted a boat picture. When these were completed they were hung on the board for class criticism and discussion.

Before this discussion took place, however, colored reproductions of "The Boats of St. Marie" by Van Gogh, "Rowboats" by Van Gogh, "Fishers on the Seine" by Monet, "The Fighting Temeraire" by Turner, "Les Bateaux de peche" by Derain, and "A Northeaster" by Homer were examined by the class. Ways of painting were called to their attention—direct and vigorous brush work, and fine combinations of color, especially in the "water" painting were stressed. After this the pupils examined their own paintings for evidences of these same good qualities. Five or six of the first boat paintings were chosen as best. The other children decided that they could do better so they happily embarked on their second boat painting.

The few who had done best proceeded to the next topic which happened to be "Animals." Soon the other members of the class were painting animals, their sec-

ond boat paintings having been successful. Following the painting "The Blue Horse," "Red Horses," and "Stags in the Wood" by Marc, "Deer in the Forest" by Bonheur, and "An Aristocrat" by Landseer were examined. Composition, rhythm, and the grouping of objects in good relation to each other were discussed. A similar procedure was followed for each topic.

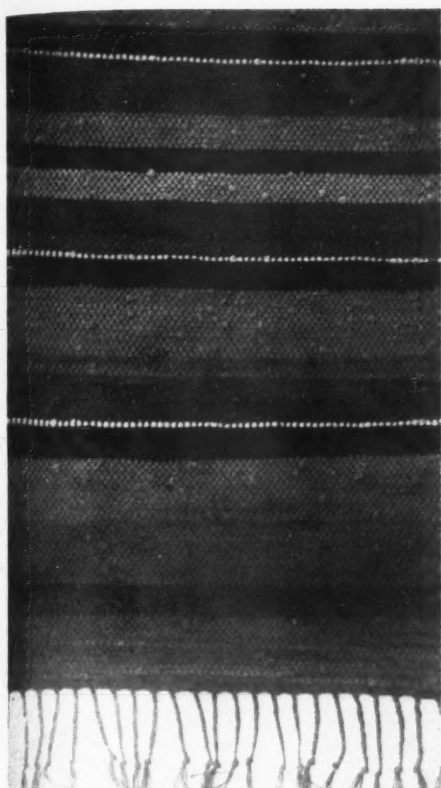
It is possible now to secure charming colored reproductions of paintings in postcard size which can be shown by a postcard projector. During the experiment other postcard reproductions used for reference were "Portrait of a Child" by Renoir, "The Blue Boy" by Gainsborough, "The Fifer" by Manet, "Carnation, Lily, Lily, Rose" by Sargeant, "Malinches II" by Charlot, "Sunflowers" by Van Gogh, "Sunflowers" by Manet, "Laurier Roses" by Van Gogh, and "Flowers in a Vase" by Gauguin.

For marked rhythm "Madonna of the Chair" by Raphael, "Modern Madonna" by Picasso, "Artist and Daughter" by Vigee-Lebrun and "In the Garden" by George de Forest Brush were shown. The topic for this group of pictures was *Mother and Child* and much to the teacher's surprise several children painted animal mothers with their young.

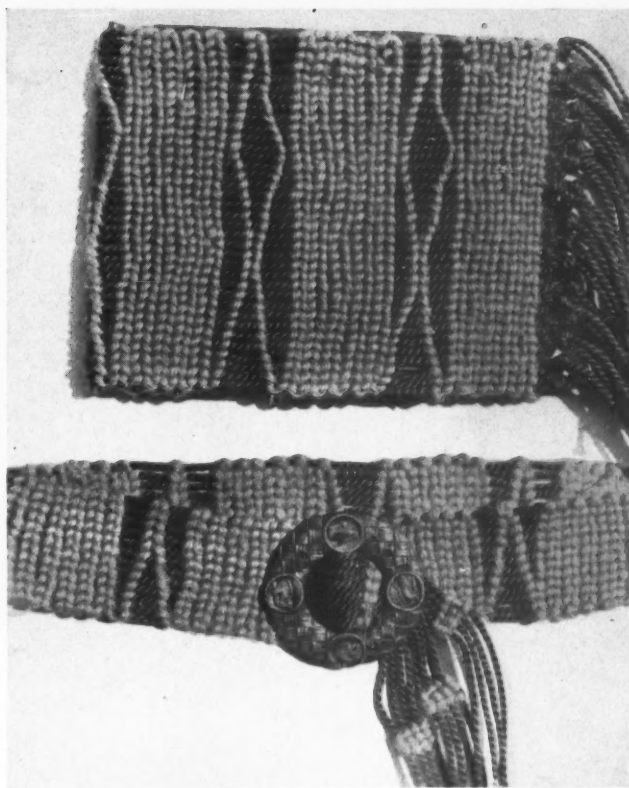
To invite comparison about ways of painting trees "Two Trees" by Max Weber, "Spring" by Corot, "The Big Pine" by Derain and "Le Pin de Bertrand" by Signac Paul were used.

The children soon noticed that each artist tries to develop a style of his own and that two similar ideas such as "Sunflowers" may be expressed by very different methods. The pupils also noticed that various members of the class preferred to paint differently, some with boldness and freedom, others with simplicity and smooth technic, and still others with much carefully drawn detail. A noticeable improvement was shown as fewer members of the class had to draw and paint "second" pictures. By the fourth topic all were doing acceptable work at the first trial.

The entire course of painting and picture study consumed twenty-four, fifty minute periods. No pressure was brought to bear about remembering the famous paintings and their artists but occasionally review showings were held and it was interesting to notice that most of the pictures could be readily identified by the class.



LEFT
1



RIGHT
2

DESIGN IN HANDWEAVING

By NELLIE SARGEANT JOHNSON
SPECIAL INSTRUCTOR IN WEAVING,
WAYNE UNIVERSITY, DETROIT, MICH.

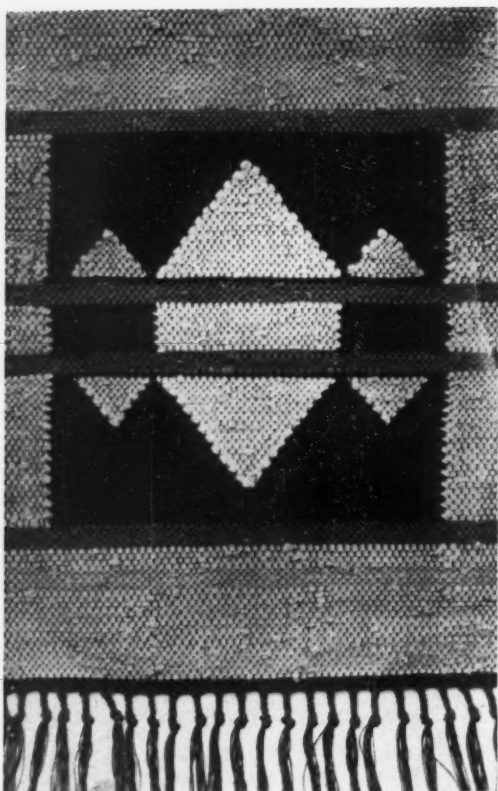
All handwoven fabrics, no matter how simple they may be, should be carefully planned, or in other words designed. It is often difficult to convince beginning students in weaving that an article which is to be woven on the loom involves a well thought out plan. And that on this plan depends the ultimate success of the fabric, whether it is a simple rug, bag, luncheon set, or a gorgeous tapestry wall hanging.

One of the first considerations we have to keep in mind concerning any fabric to be woven is its function, or the use to which it is to be put. This may determine to some extent its size and shape, but the weaver is usually left a wide choice in the selection of the type of yarn or thread to be used for the weaving, as well as the type of weaving technique to be employed for the execution of the fabric.

The wall hanging shown at Illustration No. 1 is in the process of being woven on the simple "one beam" or "broom-stick" loom. This is a very ancient form of primitive weaving which is little known today. It is a kind of plaiting technique which might have been derived from basket making, often called weaving in "pairs" in basket work. Heavy rug wools with cotton roving for the warp threads are the most satisfactory materials for rugs or wall hangings of this type. But

it is also possible where funds for the expenditure of materials are limited, to use heavy twine or long evenly cut strips of strong wool rags for the warp, and cut silk stockings for the weft materials. Such pieces must be carefully designed and planned as to color and design or the whole thing will take on the character of the very common "hit and miss" rug which is anything but beautiful.

Children can weave simple effective bordered rugs in this technique. The plan for such a rug can be drawn out on brown paper in the actual size it is to be woven and pinned to the back of the weaving, so it may easily be followed. The design of the weaving at illustration No. 1 was made in this way. It was woven of heavy rug wools in tan, brown, two shades of green, blue, red-orange, with a touch of yellow and orange. In this particular piece, the attempt was made to see how the technique worked out using straight lines, diagonals, curves, etc. With such coarse yarns for the weft and warp, curves are difficult to execute well. A single vertical line is the most difficult to weave, and it is best to avoid these in planning your design. Large unbroken forms may be woven with comparative ease after the method of interlocking the wefts has been learned. Horizontal lines from the edge to edge are



LEFT 3



RIGHT 4

BELOW 5

the easiest to weave as they involve no interlocking. Illustration No. 2 shows how one student used her own ingenuity in weaving this technique, and applied it to a bag and belt. These were woven on a dark green silk cord, allowing the warp threads to show through. The weft thread was light green heavy wool. The bag closed at the top with a zipper fastening, and the belt was woven right on the wooden buckle to which the warp ends were attached. Small projects of this sort offer wide possibilities for the use of design and color, as well as the opportunity to develop unusual effects through the use of different yarns and threads. The choice of threads and yarns for this kind of thing is also wide as many different kinds of materials may be successfully used.

The simple rug at Illustration No. 3 was woven on a picture frame loom, which is an adaptation of the Navajo Indian loom. It was woven on a black carpet warp, with silk stocking weft dyed in tan, gold, black and rust. The photograph does not do this small piece justice. The striped borders were carefully planned as to their respective widths of color, and the whole fabric most effective, due to the fact that it was well woven and thoughtfully designed all the way through, even though it was made with simplest possible loom, and the cheapest kind of materials. The knots where the stocking weft was looped together added its bit to the texture interest of the fabric. At Illustration No. 4 is another example of an effective well planned fabric, again using dyed silk stocking weft of several colors. This was also woven on the picture frame loom and the first attempt of this student to use the tapes-



try technique. This weaving was carefully designed on paper before it was even set up on the loom. Illustration No. 5 is the detail of a simple tapestry woven of tapestry wools by an advanced Roumanian weaver of experience. It was very well executed, and included to

show how the simple picture frame loom technique can be developed for the creation of beautiful fabrics.

The plaid knitting bag at Illustration No. 6 was woven on a large piece of cardboard used as a loom. The warp and weft was of heavy rug wool on two shades of blue, green two shades, with a touch of yellow and black. On such a piece a student can learn not only the construction of a plaid, but also something of the designing of stripes and borders in several colors.

Simple looms have a real value in that they do offer an inexpensive method of teaching creative weaving. There seems to be an increasing interest in the manipulative arts and skills. Almost everyone has a desire to express himself in some way, and create something beautiful. Textiles from the past, or even of the present, may offer inspiration, but effort should be made to use and develop individual ingenuity and stimulate imagination for the creation of unusual and interesting fabrics for our own time, rather than trying to "copy". Study of width in proportion to length, stripes and border widths, simple all-over pick-up patterns, etc., in weaving all involve the use of design principles. And even as in all other good design, the limitations placed on woven design by the different techniques of weaving have to be considered. Use of color and the use of such different kinds of threads such as linen, cotton, silk, and wool, and the synthetic threads such as rayon and cellophane, can all enter into the problem of design when one is weaving creatively and free.



ART INTEGRATION

H. O. BURGESS

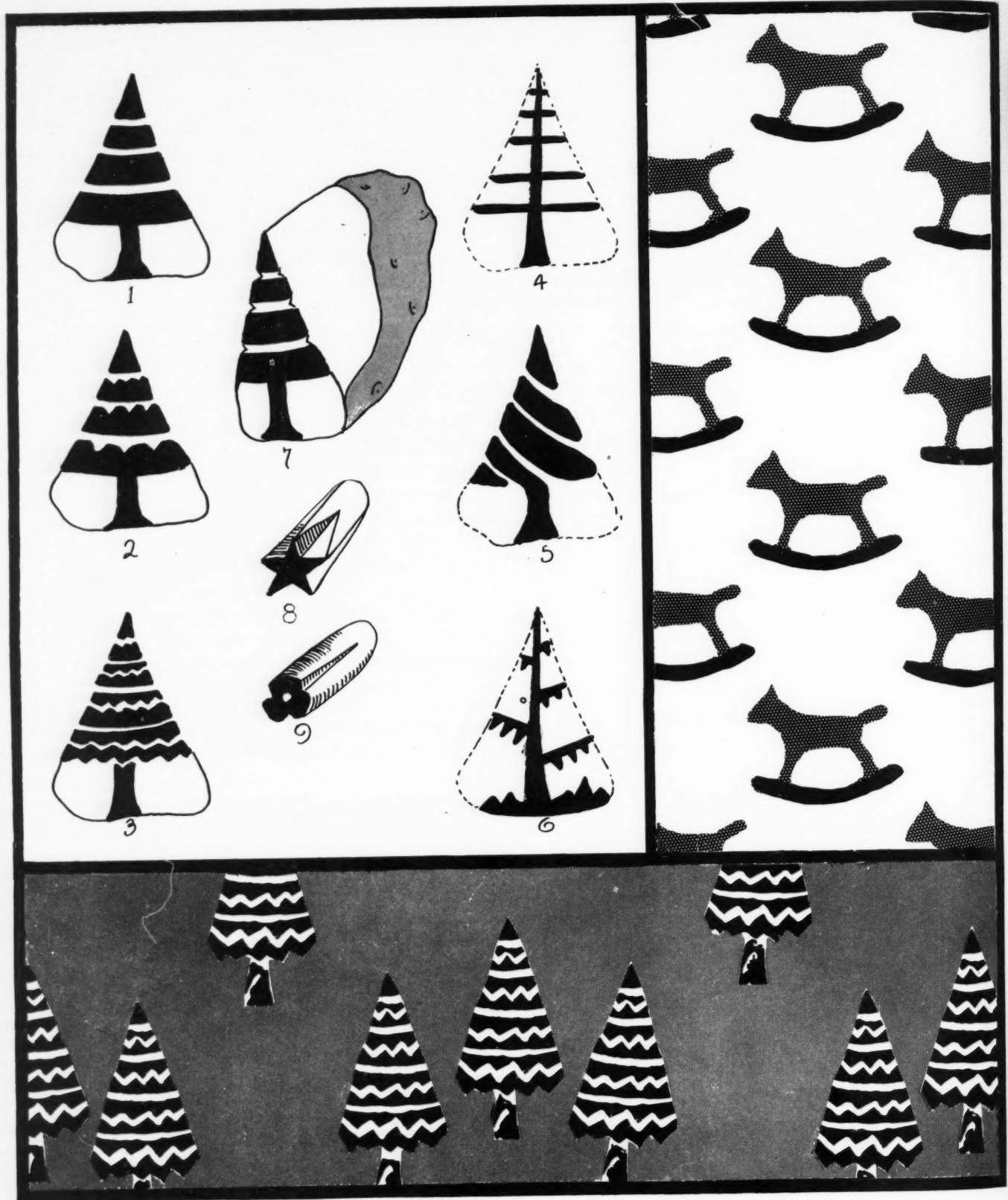
We solved the problem of art in the integrated program we think, by setting up a free period, called an Integrated Period, for our senior Art teacher. At this period she is at the services of the regularly integrated classes. In order to prevent conflicts an arbitrary schedule was made as follows: The Low Sevens classes would have first call on Monday; the High Sevens on Tuesday; the Low Eights on Wednesday; and the High Eights on Thursday. On Friday the Art teacher was free to plan her work for the following week. It is also understood that if the designated class does not call for her on that particular day, the other classes may do so.

The Art teacher prepares her work very carefully, spending much time in the Library doing research work. Her lecture is accompanied by a mimeographed outline, covering the subject in detail. When possible, the class is brought to the Art laboratory where more material is available; if found impracticable to bring the class to the teacher, the teacher goes to the class.

It must be understood that this service is in addition to the regular schedule Art work. This means that each class has had at least one semester of Art and is more or less familiar with colors, simple sketching, etc. The particular experience area of the child is used to motivate the Art which in turn furnishes a rich, colorful background for the regular class work.

The teacher works skillfully through lectures, exhibits, and assigned class work to fuse her work in Art with that being done by the academic teacher. The Low Eight classes were given a fine understanding of life and customs during the Renaissance by means of a lecture on "European Art Through the Renaissance" supplemented by exhibits of prints, etchings, and paintings. Both Low and High groups in the Eighth grades had the privilege of a lecture on "Color and Light" from the Art department. The Low Seven classes heard about "Indian Art in North America" from a teacher who was qualified from an artistic standpoint and from the viewpoint of a teacher.

The advantages of this plan have been two-fold. First, the child has been introduced to Art in such a manner as to show him the real value of the subject. To those who contend that subject matter is the important consideration, this plan would satisfy all objectives. But the second advantage—that of enrichment of the academic subjects through the introduction of Art at the proper time—is much more to be desired and much more valuable. Art is no longer considered a frill, but even those teachers who sometimes have wondered at its real value no longer discount it when they see the enriched experience of their classes.



Any ingenious person can find ways of doing art work with inexpensive materials. The designs on this page are novel wrapping papers printed in bright colors using blocks cut from potatoes. Water colors were used on the printing surface of the blocks. Very young children are able to cut the potato blocks with ease. The illustrations at the left above show a variety of tree motifs. Figure 7 shows how a tree motif was cut from one side of the potato. Others are shown in 1, 2, 3, 4, 5, and 6. A small star and rosette are shown in 8 and 9.



A TECHNIQUE OF GLAZE PAINTING

By VIRGINIA PURINTON
DAKOTA WESLEYAN UNIV.
MITCHELL, SOUTH DAKOTA
and OMA STRAIN
NORWOOD H. S., NORWOOD, OHIO.

Not the least interesting and worthwhile gains from any study of art processes are the unpredictable by-products, new knowledges of techniques, ways of laying on paint, uses of materials. Such a gain is presented in this article. It is the result of an attempt to approximate Chinese painting in inks on silk using the medium of oil paint. Since research was not specifically in the field of history of techniques, there is no attempt to determine whether or not such a method was used before. We believe it to have possibilities not fully realized by this project, of interest to amateurs and professionals alike.

This system of glaze painting was used in a scroll painting (see illustration) done as an individual graduate project under the direction of Professor Grant Wood at the University of Iowa. The glazing procedure does not allow the design to be changed as oil painting ordinarily does. For this reason it is necessary that the design be thoroughly worked out, including value relationships. Charcoal preliminary study on brown wrapping paper as practiced in Mr. Wood's classes has been most satisfactory. The effect desired in the finished product can be definitely established with these inexpensive materials, and used as a means of checking values on the finished painting by means of comparison with the first design.

Actual painting involved in this scroll was about one week. The greatest hindrance to quick results is the time necessary to permit the thorough drying of the glazes. Good air circulation and lack of humidity speed up the drying period; this scroll was completed in about one-third the time that would have been necessary had the ordinary technique of oil painting been used.

A limited palette of *permanent* and *transparent* colors of any good commercial brand is recommended. The palette for the scroll was: ivory black, burnt sienna, raw umber and transparent gold ochre. The undercoating was a mixture of oil paint toned after the light warm ivory of very old paper. It was mottled slightly with ultramarine blue, carmine lake, Indian yellow and burnt sienna, scumbled in while wet. Such variation prevented the monotony that would have re-

sulted from a large area of flat color. It was not discernible to gallery visitors not themselves craftsmen. The mixing and thinning medium used for this was equal parts of turpentine and linseed oil. One should remember that the undercolor will permeate the glaze mixtures, regardless of intensities.

Briefly, the steps are as follows:

1. Use a *fine* grade of canvas, stretched tightly. The glazes must flow smoothly. Otherwise, they tend to collect in the wells of coarse canvas, giving a spotty effect that cannot be controlled.

2. Apply two coats of *flat color* for undercoating to fill up the canvas. The third coat may be *mottled*. Permit *thorough drying*.

3. Apply two glazes, the one may be slightly colored, the second *clear*. Use equal parts copal varnish, linseed oil and turpentine for glaze mixture. The color is added to the mixture and brushed lightly over the canvas. After allowing the glaze to settle and thicken slightly, it should be smoothed and toned down to the desired color by stomping it with a piece of absorbent cloth, or a stiff brush applied with a jabbing movement. The addition of color to the glaze pulls the background into a unity much as dark glasses do the landscape. Occasionally the oil color appears lighter when dry and this permits the artist to establish his tone before starting the actual detail. Harmony with surroundings is thus more assured in decorative wall painting.

4. Transfer the design to canvas. Home-made "carbon," thin wrapping paper backed with a soft charcoal, is best. A light painting over with clear glaze will make this permanent.

5. Use the black glaze first to establish the values. Apply much like water color, using the glaze mixture for fluid. Experiment is necessary, as explicit directions are impossible here. The process is one of continual painting and rubbing down with absorbent cloth to the desired intensity. Don't load the brush too heavily with the mixture as it will then tend to drip and run.

6. When this glaze is thoroughly dry, the other

Continued on Page 22



"WHAT'S IT" TOYS

By FLORENCE ARQUIN
ART DIRECTOR

Co-relating creative art with the every day experience of the student has been one of the major objectives of the art program of the Libertyville Township High School. With this in mind the following unit was developed just before Christmas.

Toys such as had never been seen before, were to be designed by the students—imaginative toys that children in far off planets might be using. At first the reaction of the students was negative. Inhibitions and preconceived ideas of what toys should look like had to be overcome. Finally, a few of the "braver souls" timidly began drawing, a little encouragement stimulated the others and soon the ice was broken. Enthusiasm mounted with each passing day and by the end of the week the whole school was aware of, and curious about, the activity in the art room.

Designs were created with a new freedom—animals birds and reptile forms were combined with complete disregard for laws of nature. Each new design was subject to the none too gentle criticism of fellow students who automatically and by common consent acted as a jury. Criticism came from the boys who were enrolled in Manual Training,—“This design will take too long too cut”—“This will break in the saw,” etc., and thus through the student body itself as a system for operation was organized.

When designs had been approved from both the esthetic and technical standpoints, the patterns were sent to the Manual Art Department where they were cut out of two-ply veneer, sanded, assembled and returned to the Art Department.

Next came the problem of painting. All toys were covered with a flat coat of enamel, dried and then decorated with a repeat unit all-over design, so that whereas only about 24 individual patterns for toys had been accepted, each toy was decorated in a different manner. (Just another approach to the problem of all-over design using unit repeats.)

When finished, the toys were placed on exhibition and sale for the rest of the student body. The query,

“What is it supposed to be?” resulted in the name “What’s It Toy,” which seemed to settle all discussion.

About 250 such toys were made at a total expense of approximately \$25.00. Enough were purchased by students at 25c each to more than cover expenses. The remainder went to the Community Fund to be placed in Christmas baskets and thus ended a practical application of a design problem—to the great satisfaction of the teacher, the individual student, the school and the community.

GLAZE PAINTING

Continued from Page 21

colors are added by glazing, according to the needs of the design.

7. Add a last protective coat of glaze to the whole. If desired this may also have a color added to it.

Certain cautions should be observed:

1. Be sure each glaze coat is thoroughly dry. Otherwise the wet glaze tends to pull off the under glaze.
2. Apply glaze mixture with a soft brush, such as sable, camel's hair or Japanese watercolor brushes.
3. Do not rub the glaze in, but use a stomping movement to keep the glaze smooth. Otherwise the glaze tends to collect in small pockets not easily discernible at close range, leaving high ridges and high spots colorless giving an unpleasant affect at a distance.
4. To remove a dry glaze, apply turpentine and shortly wipe away. This will always expose the foundation coating, and make it necessary to treat this area as from the beginning, with foundation glazes and subsequent glazes.

This technique need not be restricted to use on canvas. Compressed wood covered with flat white undercoating (house paint) and sandpapered smooth, would eliminate the need to “fill” the canvas. It has possibilities as a decorative technique for murals as well as easel paintings. By means of these glazes, and the possibilities of overglazes with related color, the design may be easily related to the surroundings.

ART IN THE MAKING

PUBLISHED BY DESIGN PUBLISHING CO., COLUMBUS, O.

POSTER MAKING

A Supplement to
DESIGN
OCT. 1937
5c A COPY

How to make good posters is a question which interests almost everyone, especially young people in school. There are so many uses for posters and so many kinds of posters that in this space it will be possible to mention and explain only a few of the most important kinds and the things everyone should know about them. It is not difficult to make posters after one clearly understands the ideas back of them.

Perhaps as long as man has known how to read there has been a place for posters in everyday life, for that is such a simple way to announce something to many people.

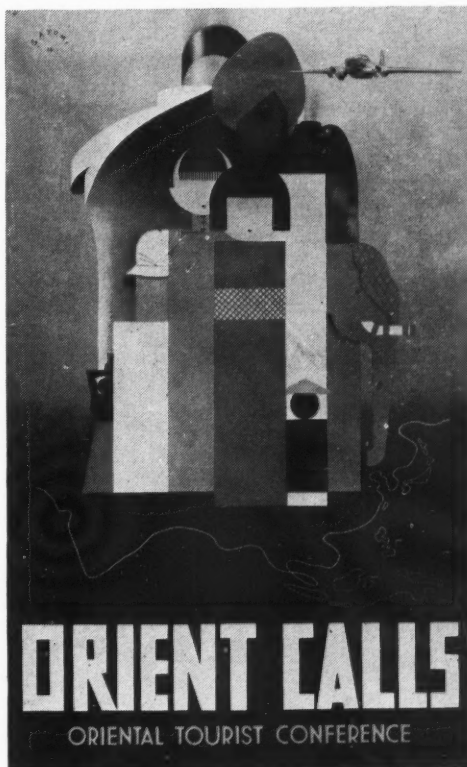
Often, however, posters are neither very attractive nor very clear, and if a poster is fussy and weak it will not impress people very well. No one wants to have to guess what a poster says. So it is important to think out first of all exactly what a poster must do in order to work well, and secondly, what produces the kind of poster that does its job well.

If people do not look at a poster it is useless, so it is important to make the poster attract the attention of people who pass so they will look long enough to read it. This may be done in many ways. The poster must be bold, which means that the lettering or the picture, or both, are very large for the space occupied. If these seem to fill the space very well with few leftover areas, the poster will attract more attention than if the lettering and picture are very small with much background around them. There must be strong contrasts of dark against light, such as black and

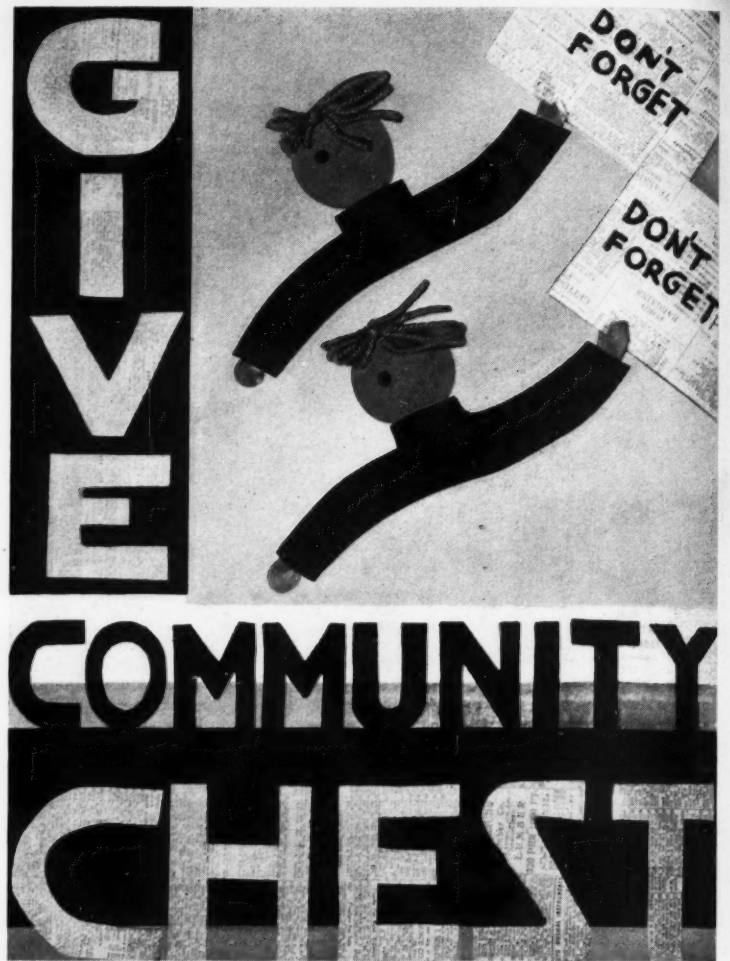
white or any dark color against some light color.

Then what the poster says in its words or picture must be easy to understand, very simple, and as direct as possible, so that after people take one look at it, the poster will hold their attention until they have read the whole message. So, to sum it up, the purpose of a poster is to attract attention and hold interest long enough to make people read it and like it.

Every poster should have lettering which is in keeping with its arrangement and feeling. The poster below is a very large colorful one and shows many objects and figures can be made to go together by keeping the simple shapes.



This interesting poster was made by a grade school pupil using letters cut from various kinds of paper and mounted. Notice how the layout or plan of the poster fills the rectangle. Each of the important shapes is a rectangle also. The word "give" fills a rectangle as well as the words "community" and "chest". The decoration in this case is made up of two motifs using newsboys. These motifs are cut in simple shapes and mounted. The hair is made with yellow yarn which, with the various surfaces and textures helps to attract the reader's eye. Thin cork paper such as is sometimes used for wall coverings was used in a very ingenious manner. This method of making posters is very good, for the result with all the different surfaces is pleasing and easy to understand. The beginner learns in this way to use large simple shapes and masses.



That is easy enough to understand, but the next important thing is how to make a poster that will do all this. That problem can be solved by reasoning it out. Confusion does not attract the eye as a rule, so there must be some sort of order, or plan. This is called the design or layout. And in this design the important things must stand out in the boldest possible manner. There must be a slight shock or surprise produced by the manner in which the main idea is presented. Often it is a word or words which stand out; other times it is the picture.

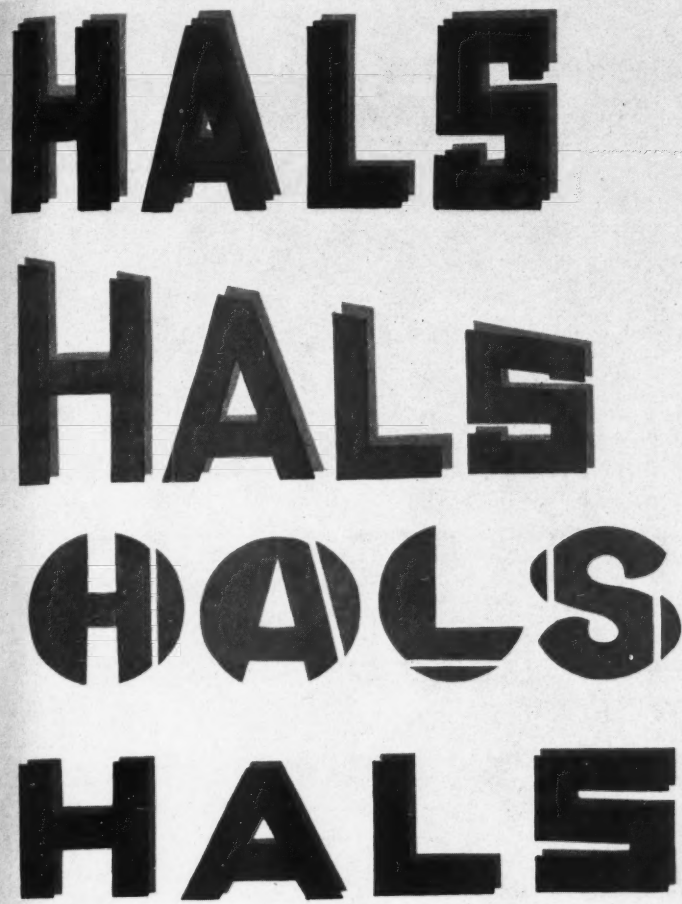
What makes one thing stand out above another? One factor is size. For example, a letter "A" placed in a rectangle 9"x12" will attract more attention

if it is 11 or 12 inches tall and 8 or 9 inches wide and 1 inch thick, than if it were 2 inches tall. Strong contrasts also make things stand out. For instance, a very dark color against very light will catch the eye much better than one gray against another gray where there is little difference in tone. Bright colors against white or black or a gray will attract attention.

So it is easy to understand that in making a poster the most important idea must be large and simple in its drawing, sharp in contrast to its background, such as very dark against very light, and if color is used, very bright against white or gray or black.

The problem which must be faced at the beginning is how to make the poster

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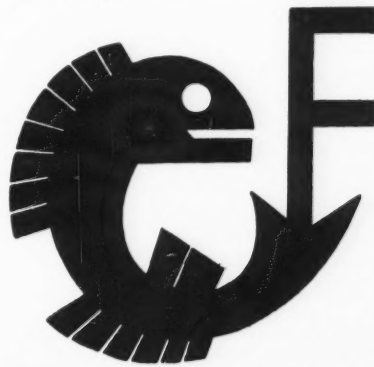
A simple and easy way for children to make effective poster letters in cut paper is to use the splint or strip of heavy paper for a guide. Oblong, square, triangular and round letters can all be made by this method. Blocks for each letter are made which must fit into the pattern governing the shape and spacing of the word as a whole. The width of the splint depends upon the size of the letter block. Each part of the letter is as wide as the splint. To make the letter H, for example: The letter block is folded vertically, and the splint is placed along the open edge of the block in drawing. Use the splint again for a cross-bar. The letter is cut out while the block is folded.

Striking monographs, trade marks, and initial letters like the one shown below may be made in solid masses. They look best when the shapes are bold, geometric and simple. Cut paper works well for this purpose.

easy to read and understand. First of all a simple plan of the entire space to be used may be made. This is easy to see in the community chest poster shown here, for there are four areas which stand out distinctly, some larger than others. The plan does not need to be as noticeable as this one, but there must be a plan, a design, just as a builder uses a plan in building a house. In making the layout it is important to decide where the various parts of the poster are to be placed. The important things will be given the important places and the larger spaces, while the details may take very small areas. Because every space is so very important in a poster, the words and decoration must be reduced to the most simple forms

without violating accepted rules of good taste.

After the poster is planned the lettering is to be worked out and the picture or decoration must agree in feeling with the lettering. Very large, heavy black letters do not go well with a delicate



The design at the right shows a very good method of keeping the various parts of the poster together. In this case there are only a few line directions used: horizontal, vertical, and two or three oblique directions. The box shape of the lettering is a rectangle like the piece of paper. More of this method, called *Dynamic Symmetry*, will be a help to poster makers.



soft crayon drawing as a rule. In fact, the picture in the best posters is simplified to the extreme with a few details. It is well to try to reduce the picture or decoration to just as simple forms as the letters used.

There are many styles of lettering which have been explained before in these pages, but the modified Roman letters made as thick as possible are most satisfactory. Other styles may be used for variety, but the beginner will do well to use that one style.

There are many ways to learn to do

quick lettering, such as those shown here which persons can invent. If many posters have to be made much time will be saved with some such device. As one develops skill, more variety in the use of lettering may be used, although extremely complicated letters with "fancy" trimmings are seldom good. The best posters are the simplest ones, but they must have well studied arrangement. One of the best poster makers in the world has said that in a poster "one strong line is worth a hundred weak ones."

Persons who become skillful in lettering often want to have their work reproduced in quantity for such commercial purposes as posters, announcements, or advertisements. In this case a zinc plate is made for printing in a press. It is possible to make fine corrections in the letters with white shoe card color before the plate is made. Special lettering pens with round, flat points are very conveniently used with India Ink. These pens come in various sizes and make lines which are curved to the ends as shown below in the left column. The method shown here is very practical. The illustrations at left show four styles of lettering written with ends slightly longer than necessary. Then at the right the letters are shown after retouching with white paint. Ends have been made even, square, and exact.

AS WRITTEN:

AFTER RETOUCHING:

MANET	MANET
MANET	MANET
MANET	MANET
manet	manet

There is valuable instruction in Art in the Making series for 1936-37, covering Lettering, Line Drawing, Painting, Pottery Modelling, Textiles, Block Printing, Metalcraft, Puppetry, Art Appreciation. All for 35c.

Art in the Making series for 1937-38 includes Leathercraft, Poster Making, Toy Making, Decorating Papers, Wood-carving, Mask Making, New Mediums, Paper Construction, Chalk Drawing, Mural Painting. One subscription, 50c.

BOOKS REVIEWED

THE COMPLETE ETCHINGS OF REMBRANDT.

Constance Schild. Reproductions of 401 etchings, introduction and index. Arden Book Company, New York, 1937. \$3.00.

Rembrandt's etchings still stand as the supreme achievement in the field of prints. Here is technique, if the word in an abstract sense means anything, coupled with brilliant powers of observation, depth and warmth in his exploration of human affairs. Whether we look at "Christ Healing the Sick" or one of his tiny plates of beggars, we can only say yes, that is so. Rembrandt affirms everything that he touches as essentially human. No mawkish sentiment interrupts his compassionate delineations of preachers, booksellers or beggars. His greatness is not bounded by the affairs of every day lives for when he takes up the etching needle to draw on the plate his great religious subjects he couches those terms in familiar forms, in divinities habited like men and always like men of infinite mercy and boundless charity. Rembrandt reaches beyond sectarian beliefs, iconoclastic schisms and theological schools to the pristine beauty, simplicity of form and clarity of the Sermon on the Mount.

Rembrandt's etchings should be in the pictorial vocabulary of every person for they are among the great human achievements. This volume, published at an exceedingly low price, should introduce this master's work to a larger public.

The plates have been arranged, as the author states, in a way that leads to enjoyment of them as such. The reviewer feels that a great good would have been served if the plates had been numbered after some of the standard catalogues of Rembrandt's etchings, specifically Hind's catalogue which is the most recent and which is in English, and which is referred to by all scholars, exhibition and sales catalogues. The author has apparently selected her own titles for many of the prints and here again there is some variance with the accepted practice. Although scholars are not in agreement about the authorship of many prints traditionally attributed to Rembrandt, many of the disputed prints are included here without reservation. Some of the prints appear twice in the book, for no apparent reason, e.g., No. 58 is a detail from No. 80; No. 17 is called "Decapitation of John the Baptist" and this print is again reproduced in No. 397 where it is called "Beheading of John the Baptist"—and all of that for a print which is not accepted as genuine by the majority of authorities.

The publishers are to be complimented for their self-imposed task of issuing worthwhile books for a nominal sum. The same house has already published Kurth's "The Complete Woodcuts of Albrecht Dürer" which is a more scholarly and consequently a more enjoyable book. Let us hope that the publishers revert

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CONTEMPORARY MEXICAN ARTISTS, by Augustin Velasquez. 304 pages, 102 illustrations. Covici Friede, New York, 1937. \$1.75.

Every student of painting will enjoy this admirable volume. The author has stated in a brief and cogent form the background that formed the Mexican school. He then plunges into the body of the work with a short biographical statement and a group of reproductions of the work of twenty-five different artists.

Since many of these men are well known and their work available in other books and magazines, the illustrations have been drawn from unpublished works. A general bibliography and bibliographies on the work of the different artists is included.

The publishers have issued this book at a modest price and in a most attractive form.

SURREALISM. Herbert Read, editor. Contributions by André Breton, Hugh Sykes Davies, Paul Éluard and Georges Hugnet. 251 pages, 96 illustrations. Harcourt, Brace and Company, New York, 1937. \$3.75.

Surrealism is presented again, this time with an English accent. The introduction by Herbert Read is a most able presentation of surrealism. It would be more convincing if he did not write with the evangelical fervour common to a recent convert. Davies finds, in his interesting essay, that the romantic poetry of the 19th Century predicates surrealism so that this present day movement is a fulfillment of the tradition of English verse. The contributions by Breton, Éluard and Hugnet are less interesting to an American audience, as they deal with the French background and specifically with French poetry.

The pictorial illustrations, of which there are many, are a more convincing presentation of the Surrealist program than any verbalization.

ART ACTIVITIES IN THE MODERN SCHOOL. Nicholas, Mawhood and Trilling. 379 pages, 78 illustrations, bibliography and index. The Macmillan Company, New York, 1937. \$3.25.

Florence Williams Nicholas, Docent, Department of Fine Arts, Carnegie Institute; Nellie Clare Mawhood, Supervisor of Art, Richmond, Indiana, and Mabel B. Trilling, Professor of Home Economics Education, Carnegie Institute of Technology have collaborated on this book which reviews the problems, methods and activities in the teaching of art in primary and secondary schools. Although this is written as a manual for teachers of art, the literary style is more appropriate for children.

The basic difficulty with this book is that it is not a discussion of art, a rationalization of the capacities of children of various age levels for art, nor an intelligible program for specific grades or courses.

FUNCTIONAL COLOR. Faber Birren; 124 pages, 6 plates, index and partial bibliography. The Crim-son Press, New York, 1937. \$2.00.

Since Delacroix first worked on a color theory and recorded his results in literary form as well as in his paintings, innumerable investigators have approached the problem of color from the standpoint of the artist, psychologist, physiologist and physicist. The combined efforts of these disciplines have not yet produced a theory of color which can reconcile all of the known data; nevertheless theories have been developed, phenomena have been recorded and our knowledge about color has been developed.

Mr. Birren in "Functional Color," the latest of his many books on color, presents in anecdotal rather than scientific form certain observations about color as a medium and specifically its effect on people. He discusses the re-designing of a billiard table and the billiard balls in terms of functional color and similar uses of color in industry. This treatment of color will not supplant such books as Walter Sargeant's "The Use and Enjoyment of Color" in the classroom or Wilhelm Ostwald's "Colour Science" in the work of the more mature student.

P. E. A. IN CHICAGO

The Progressive Education Association returns to Chicago for its opening regional conference of the season (Palmer House, October 28, 29, 30, 1937) with confident expectations of a repetition of the success of the last meeting held in that city in February, 1936. The interest and cooperation of Chicago civic organizations in this 1937 regional conference have been aroused by the fact that it will be part of the exercises commemorating the social philosophy and services of Colonel Francis W. Parker.

The basic structure of the conference includes the following subjects for discussion: The Child as a Whole, Teacher Training, The Liberal Arts College, Parent Education, Social Studies, Mathematics, Science, Fine Arts, Applied Arts, Guidance, Music, English, Rhythms, Rural Education.

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STEWART SCULPTURE AT FAIR

A decorative relief, depicting the heroic, semi-draped figure of a woman rising above the skyscrapers of Manhattan and lifting with her the veil that shrouds the World of Tomorrow, was set in place on the facade of the Administration Building of the New York World's Fair, nearing completion on the Flushing Meadow site.

The relief, which is the work of Albert Stewart, sculptor, will welcome visitors to the Fair at one of the main Exposition gates. Because of its size—twenty-seven feet in height, 700 square feet in area—it was put up in four sections. It occupies the entire wall above the doorway leading into the Administration Building's great octagonal exhibit hall.

The figure of the woman was executed by Mr. Stewart in pure white plaster. Towers of the island city at her feet and the veil that falls in folds behind her are dull gold.

"Viewing it as the central decorative feature of our first building," Mr. Stewart explained, "we see the 'spirit of the fair' rising above New York and unveiling the World of Tomorrow. Viewing it in relation to its location at a Fair entrance, we may interpret the upraised arms as a gesture of welcome to our visitors."

Mr. Stewart purposely ruled out small detail in his design and concentrated on bold strokes because the panel would be seen by most people from a distance and would have to be taken in at a glance. The treatment is modern, not classic, as benefits a modern Fair. The central figure is an abstraction, the city an interpretation in cubes, and the panel as a whole is not realism but the expression of an idea.

According to Stephen F. Voorhees, chairman of the Fair's Board of Design, a unique feature of the work was the collaboration between the sculptor and the architects of the building. Instead of having been called in at the last to dress up a bare spot, Mr. Stewart worked with the architects from the very beginning of the contract.

Mr. Stewart is a well-known architectural sculptor. He studied at the Beaux Arts and with Paul Manship. His recent work includes a pediment for the Department of Labor Building in Washington, exterior decorations for the Kansas City Municipal Auditorium, a series of panels for the Home Owners Loan Corporation in Washington and panels for the San Francisco Mint. His studio is at 333 Fourth Avenue. The panel was executed under the supervision of Lee Lawrie, consultant sculptor to the Board of Design.

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